• NEW YORK'S ZACH DANZIGER • REFLECTIONS WITH STEVE SMITH •

MODERN DRUMMER®

The World's Most Widely Read Drum Magazine

September '96

WIN SABIAN INNOVATIONS!

Stephen Perkins

Collective Soul's
SHANE EVANS

Jason Finn
Of The Presidents Of The U.S.A.

U.S. $4.95
U.K. £2.95
Canada $5.50

MIKE PORTNOY ON ODD TIME
A DIFFERENT VIEW WITH BUTCH VIG
GUIDE TO DRUM TRIGGERING: PART 1
BOBBY ROCK ON NUTRITION FOR DRUMMERS

09>
0 09281 01203 0

VINTAGE CHAMPAGNE.

The powerful Ludwig sound and sensitive feel once again comes to life with the new Vintage Super Classic 7000 Series Drums.

These drums feature the famed Mini-Classic, low mass lugs that produce greater resonance from the 5-ply (6.1mm) Maple shell. And if great sound isn't enough, the Vintage Super Classic Series is available in a variety of bass drum, floor tom, and tom-tom diameters in standard and power depths.

Built with the details of yesterday and the technology of today, Vintage Super Classic Drums are optional with RIMS® by PureCussion in several natural, marble, shadow, or vintage wrap finishes.

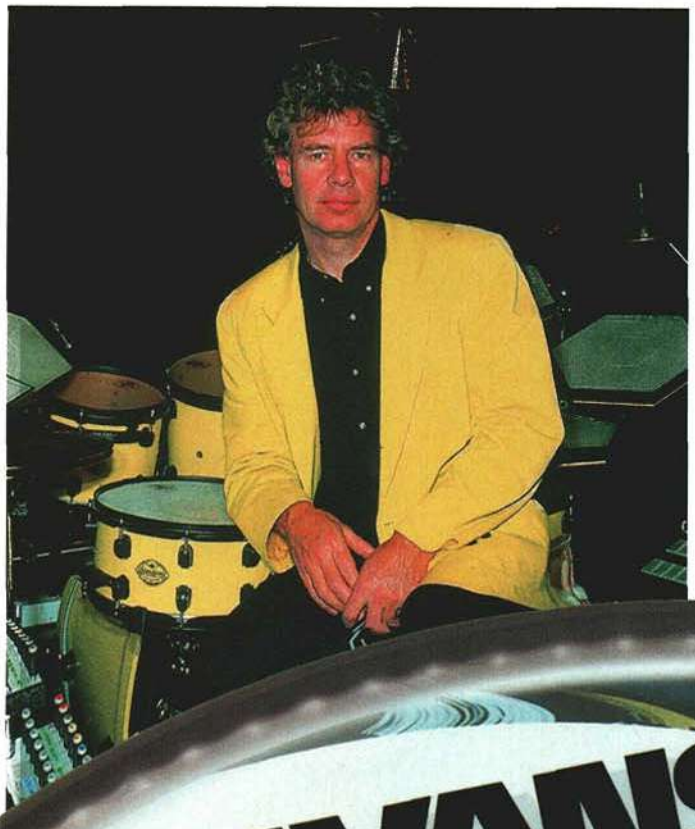
Stop by your authorized Ludwig dealer and enjoy a little Vintage Champagne.

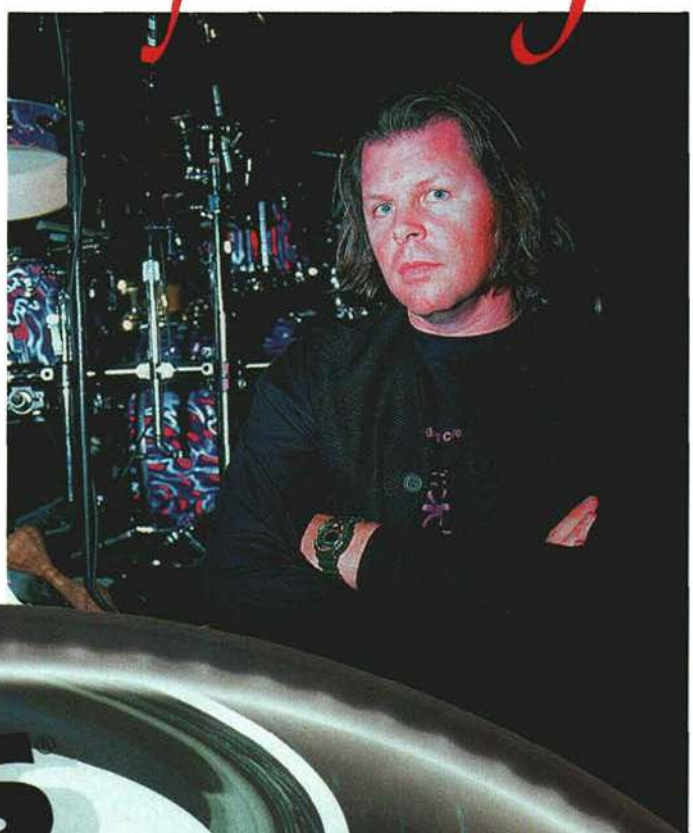
VINTAGE SUPER CLASSIC SERIES. THE BEST SOUNDING DRUMS.

Ludwig

For the Full Color Ludwig Catalog, please send $4 to: Ludwig, Outfit Catalog, P.O. Box 310, Elkhart, IN 46515-0310

The Heads of Kings.





EVANS
DRUMHEADS

Bill Bruford and Pat Mastelotto of King Crimson use only Evans drumheads when performing their diverse range of music. Evans heads are versatile enough to suit a huge variety of playing styles. Bill prefers the fat sound of the Genera G2 batter and EQ3 resonant on his bass and the open, natural sound of Genera G1 toms; Pat chooses the EQ1 batter head on his bass with an UNO 58 as resonant, Genera G1s on his toms, and the dry, focused sound of the HD Dry on his snare. "Reliability, consistency, and attention to detail," says Bill, "Evans products have everything I need."

Evans: Heads fit for a king. Or two.

Check out King Crimson's latest Discipline Records release, "Thrack Attack."

J. D'Addario & Company, Inc. • PO Box 290 • Farmingdale, NY 11735 USA
E-Mail: evans@daddario.com • Home Page: http://www.daddario.com

contents

Stephen Perkins

40

Moving even further from the roar of Jane's Addiction and the relentless pounding of Porno For Pyros' first album, the new Pornos disc finds Stephen Perkins continuing his exploration of sound and rhythm.
by Matt Peiken

S.h.a.n.e E.v.a.n.s

62

Collective Soul's latest album is the band's opportunity to prove that their debut smash was no fluke—and it's drummer Shane Evans' chance to display his uncommonly deep groove and finesse. A bona fide success on all fronts.
by William F. Miller

Zach Danziger

78

Zach Danziger is set on turning the term "drummer jokes" on its ear with his drumming/comedy routine. But those who've witnessed Zach's mind-bending rhythmic forays with Wayne Krantz, Leni Stern, Michel Camilo, or Brandon Fields know there's some SERIOUS stuff going on in *this* drummer's head.
by Ken Micallef

Jason Finn

98

A welcome lighthearted presence on the modern rock scene, the Presidents of the U.S.A. have made their mark by consistently conning up with the unexpected. Drummer Jason Finn isn't so fond of rules and restrictions, either.
by Robyn Flans

photo by Aldo Mauro

Volume 20, Number 9

Cover photo by Aldo Mauro

education

110 ROCK CHARTS
Chad Gracey: "Lightning Crashes"
Transcribed by Vincent DeFrancesco

114 ROCK 'N' JAZZ CLINIC
Playing In Seven
by Mike Portnoy

132 HEALTH & SCIENCE
Super Grooves & Celery Sticks
by Bobby Rock

138 ELECTRONIC INSIGHTS
Drum Triggering, Part 1
by Mark Parsons

profiles

116 PORTRAITS
Milton Cardona
by Ken Ross and Victor Rendon

127 ON THE MOVE

128 A DIFFERENT VIEW
Butch Vig
by Eric Deggans

134 IN THE STUDIO
Willie Ornelas.
by Billy Messinetti

142 FROM THE PAST
Billy Exiner
by Burt Korall

60
MD GIVEAWAY
Here's your chance to win one of thirty prizes from among a selection of Sabian's most innovative instruments.

equipment

28 NEW AND NOTABLE

34 PRODUCT CLOSE-UP
Brady 5 1/2x10 Snare Drum
by Rick Mattingly

35 Accessorizing
by Rick Mattingly

124 SHOP TALK
Lang Percussion
by Victor Rendon and Ken Ross

150 COLLECTORS' CORNER
George Way Prototype
by Harry Cangany

news

14 UPDATE
Dave Mattacks, Def Leppard's Rick Allen, Charlie Watts, and Adrian Young of No Doubt, plus News

154 INDUSTRY HAPPENINGS

departments

4 EDITOR'S OVERVIEW

6 READERS' PLATFORM

18 ASK A PRO
Herman Matthews and Tim "Herb" Alexander

22 IT'S QUESTIONABLE

120 CRITIQUE
Plunge, Jack DeJohnette, and Mike Stern CDs, beginning hand-drum and conga videos, Dan Tomlinson flam book, and more

146 REFLECTIONS
Steve Smith
by Robyn Flans

156 DRUM MARKET
Including Vintage Showcase

160 DRUMKIT OF THE MONTH

Honorable Mention

Nineteen ninety-six marks our twentieth consecutive year of publishing *Modern Drummer.* Over the past two decades, hundreds of writers and photographers have played a role in the success of the magazine. However, one individual certainly worthy of honorable mention is free-lance writer Robyn Flans. Working from her home in southern California, Robyn has been an important part of the *MD* family for nearly *all* of our twenty years.

Modern Drummer was literally in its infancy when I first received a call from Robyn one day in 1978. She briefed me on her music journalism background and expressed a strong desire to write for us. Her first interview for *MD* was with former Chicago drummer Danny Seraphine, and it was our lead feature for the December '79 issue. I recall being quite impressed with Robyn's initial effort, and when I finally met her for lunch around a year later, I encouraged her to continue with us. It was the start of a working relationship that has endured for nearly two decades.

Over the years, Robyn has conducted feature interviews with more drumming heavyweights than any other individual in the history of the magazine. The list includes people like the late Jeff Porcaro, Ringo Starr, Louie Bellson, Ed Shaughnessy, Larrie Londin, Charlie Watts, Hal Blaine, Rick Marotta, Earl Palmer, Richie Hayward, Denny Fongheiser, and Vinnie Colauita. Her relocation to the Nashville area for a brief period also resulted in a series of interviews with some of the nation's most prominent country drummers. Along with her contribution to MD's *Update* column each month, Robyn has also been responsible for a number of our informative roundtable discussions, including those with L.A. studio players, country artists, and female drummers. And, never one to shirk from projects that tend to involve an incredible amount of research, she's also given us reader favorites like "Drumming And Relationships" and "Where Are They Now," the latter one of the most popular features *ever* to appear in the pages of *MD.*

Fortunately, Robyn has no intention of slowing down, and will continue to interview name artists and suggest new story ideas for future issues. We look forward to having her with us. For myself, and all of the *MD* editorial staff, I'd like to say it's been a pleasure working with this talented woman for nearly twenty years, and we thank her for a job truly well done.

RS

MODERN DRUMMER®

The World's Most Widely Read Drum Magazine

EDITOR/PUBLISHER	RONALD SPAGNARDI
ASSOCIATE PUBLISHER	ISABEL SPAGNARDI
MANAGING EDITOR	RICK VAN HORN
FEATURES EDITOR	WILLIAM F. MILLER
ASSOCIATE EDITOR	ADAM J. BUDOFSKY
ASSOCIATE EDITOR	RICH WATSON
EDITORIAL ASSISTANT	SUZANNE HURRING
SENIOR ART DIRECTOR	SCOTT G. BIENSTOCK
ASSISTANT ART DIRECTOR	LORI SPAGNARDI
ASSISTANT ART DIRECTOR	JAVIER L. JIMENEZ
ADMINISTRATIVE MANAGER	TRACY A. KEARNS
ADVERTISING DIRECTOR	BOB BERENSON
ADVERTISING ASSISTANT	JOAN C. STICKEL
MARKETING AND PUBLIC RELATIONS	PATRICIA DONNELLY
WEB SITE DIRECTOR	KEVIN W. KEARNS
OFFICE ASSISTANT	DIANA LITTLE

MODERN DRUMMER ADVISORY BOARD: Henry Adler, Kenny Aronoff, Louie Bellson, Bill Bruford, Harry Cangany, Jim Chapin, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Vic Firth, Bob Gatzen, Danny Gottlieb, Sonny Igoe, Jim Keltner, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newmark, Neil Peart, Charlie Perry, John Santos, Ed Shaughnessy, Steve Smith, *Ed* Thigpen, Dave Weckl.

CONTRIBUTING WRITERS: Robyn Flans, Burt Korall, Rick Mattingly, Ken Micallef, Mark Parsons, Matt Peiken, Teri Saccone, Robin Tolleson.

MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.,** 12 Old Bridge Road, Cedar Grove, NJ 07009. Periodicals Mail Postage Paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1996 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: MODERN DRUMMER Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Tel: (201) 239-4140. E-mail: moddrummer@aol.com.

MODERN DRUMMER welcomes manuscripts and photographic material, however, cannot assume responsibility for them. Such items must be accompanied by a self-addressed, stamped envelope.

Printed in The United States

SUBSCRIPTIONS: U.S., Canada, and Mexico $34.97 per year; $56.97, two years. Other international $41.97 per year, $63.97, two years. Single copies $4.95.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, P.O. Box 480, Mt. Morris, IL 61054-0480. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Toll free tel: (800) 551-3786.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer, Dealer Service, P.O. Box 389, Mt. Morris, IL 61054. Tel: (800) 334-DRUM or (815) 734-1214.

INTERNATIONAL LICENSING REPRESENTATIVE: Robert Abramson & Associates, 720 Post Road, Scarsdale, NY 10583. Tel: (914) 723-4700, fax: (914) 723-4722.

POSTMASTER: Send address changes to Modern Drummer, P.O. Box 480, Mt. Morris, IL 61054.

MEMBER: Magazine Publishers Of America
National Association Of Music Merchants
American Music Conference
Percussive Arts Society
Music Educators National Conference
National Drum Association

APK
Beyond the Boundaries
PREMIER. DRIVING PERCUSSION TECHNOLOGY.
CHECK OUT THE NEW APK KITS AT YOUR LOCAL MUSIC DEALER
1263 Glen Avenue, Suite 250, Moorestown, NJ 08057 (609) 231-8825
Blaby Road, Wigston, Leicester LE14 2DF, England (44) 1162-773121
PREMIER

DAVE BEYER

Here's to Dave Beyer ["Female Employers" feature, June '96 *MD].* It's really encouraging to see a decent human being get a break. I studied with Dave in 1989 as a "street" player with a background in New York City punk-rock bands. After taking Dave's rhythmic ear training and learning to read charts, I recently went on a national tour with a theater company and played in an orchestra on a major cruise line. And would you believe it? I can still play a Ramones beat with the best of them.

Callum Benepe
Los Angeles, CA

Many thanks for the wonderful piece on Dave Beyer. I've been a fan of Melissa Etheridge for a few years, and it's nice to finally get some real insight on a member of her band. For a drummer like me who is just starting out, Dave gives sound advice on exactly how important and helpful reading can be to one's career. He gave me encouragement and inspiration to keep practicing my reading and my drumming in order to better what I do. How can I—and others—contact Dave?

J.G. Ramirez
Waldorf, MD

Editor's note: You may contact Dave in care of MD's offices. We'll be happy to forward your letter to him.

A YEAR OF DRUM CORPS

I was surprised to find such an extensive article on the drum corps activity in your magazine [June '96 *MD].* It was much more comprehensive than I first expected it to be. I was, however, very bothered by the conspicuous absence of an interview with or even mention of women in the activity. There are a lot of us out there on the grass and under the lights every summer. I realize that it doesn't seem terribly important to mention, but it is. There are a lot of very capable, talented women who never march because they don't believe that they could succeed in such a male-dominated arena. You *can* do it, and it will be incredible (some days).

I would not trade my drum corps experience for anything. I don't have the time or space to even begin listing all of the things that I've learned from it. Any woman who wants to take advantage of this opportunity should not hesitate for a second because of fear of being accepted by the guys in the line. As long as you carry your weight, no one cares about an extra chromosome.

Tamra Tomlinson
Colts 1992-96
via Internet

Your article about DCI was great. I'd like to encourage you to print more about drum corps and marching/education-related activities. Most of the drummers who read your magazine are much more likely to be music educators or band members or corps members than they are to be studio drummers. To assume that everyone is in a rock band or does regular sessions is wishful thinking!

Fay Salvaras
Atlanta, GA

After eighteen years in the percussion business I've had the opportunity to read more than my share of interviews and stories about percussion. So when one stands out it deserves some recognition. Lauren Vogel Weiss did a great job with her "Year Of Drum Corps" article in your June '96 issue. It was realistic, informative, and very well-written, and it provided a service for the marching-percussion and indoor-percussion-ensemble activities.

It was nice to have the references from active instructors who have real jobs. The sample audition material was also a great touch—to give those wanting to be active in competitive marching percussion a taste of what to expect.

Jim Catalano
National Sales Manager
Ludwig Industries
Elkhart, IN

GETTING THE MOST FROM YOUR PEDAL

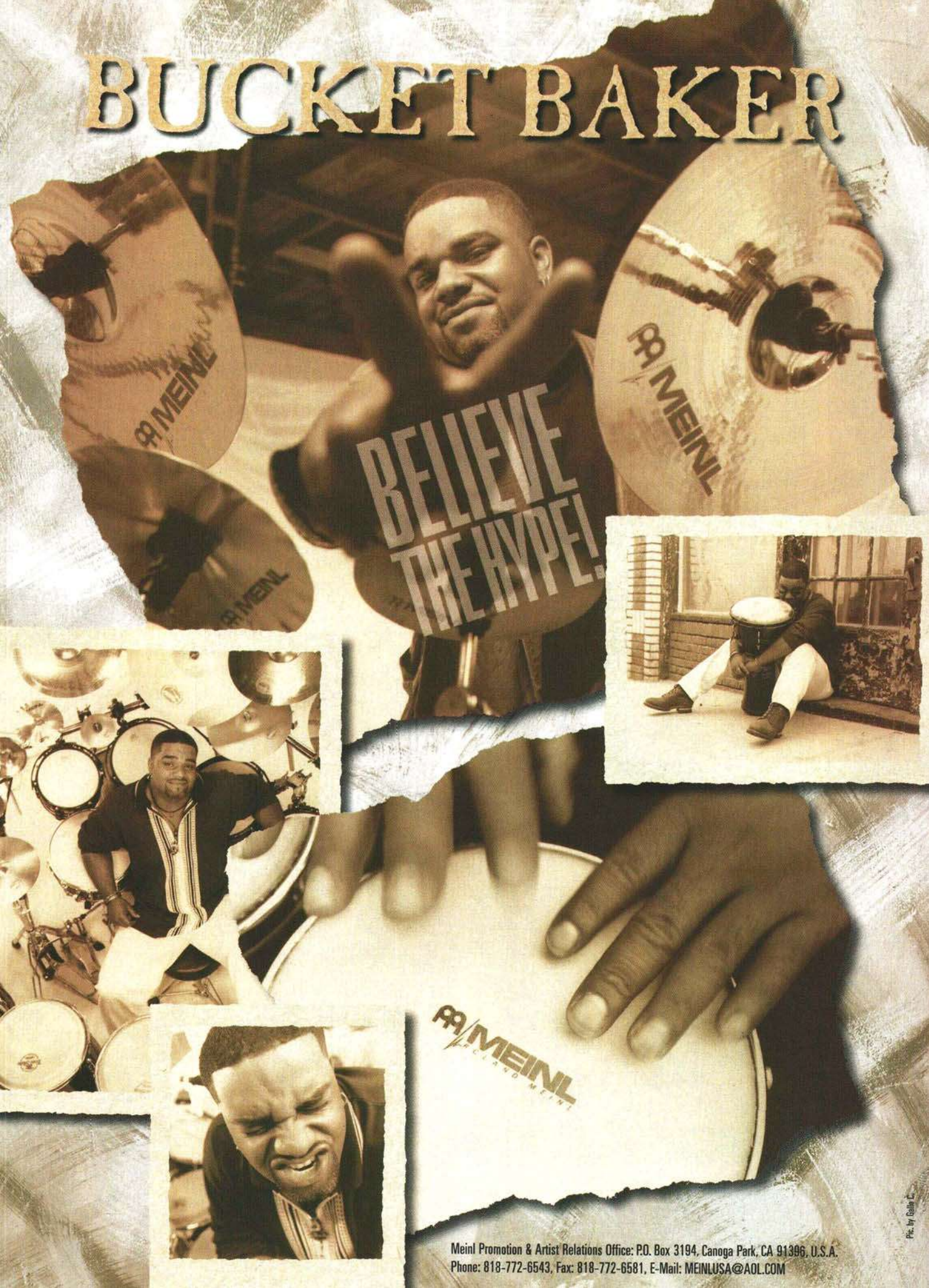
Peter Smith's article on bass drum pedals in your June '96 issue was perhaps one of the most informative and useful pieces you have ever published. As a hard-working drummer whose equipment hasn't always kept up with the demands of any given gig, I have fumbled my way to most of the information Mr. Smith covered in his article. What a gift to younger drummers to be able to have it covered in advance in order to avoid trouble and to know how to better deal with it if it does happen. Thanks very much for this type of article. How about lots more along the same line? The ongoing hassle of hi-hat clutches that strip out, drum cases whose straps break, cymbal bags whose zippers and bottoms give out much too early....

Jay Harris
Portland, OR

THE DRUMMER AS ENTERTAINER

I think Bruce Matheson's article "The Drummer As Entertainer" *(Club Scene,* June '96 *MD]* confuses two points: the drummer as a showman versus the multi-skilled drummer. First, let me say that I agree whole-heartedly that drummers should broaden their skills. By also becoming a percussionist, a singer, or a multi-instrumentalist you not only challenge yourself as a musician, but you gain a new perspective on the music-making process—and a new appreciation for your fellow musicians by "walking a mile in their shoes."

I also agree that additional assets—being multi-talented or being a showman—can get you gigs over other drummers. But Mr. Matheson tries to equate these two assets in a feeble attempt to validate facetious stage behavior. Yes, music is the business of entertainment. But the *music* comes first; it is the *music* that entertains. The drummer whose additional assets are other musical talents (or even music-related skills such as recording or equipment maintenance) is indicative of a dedicated musician. The drummer whose additional asset is show-

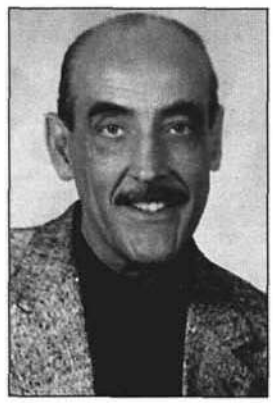

BUCKET BAKER
MEINL
BELIEVE THE HYPE!
MEINL
MEINL
MEINL
MEINL
Meinl Promotion & Artist Relations Office: P.O. Box 3194, Canoga Park, CA 91396, U.S.A.
Phone: 818-772-6543, Fax: 818-772-6581, E-Mail: MEINLUSA@AOL.COM
Pic. by Gabie C.

Reyes, Reyes, Reyes

Two great percussion families, Calato & Reyes, combine their talents – and the result is Regal Tip's revolutionary Walfredo Reyes, Sr. foot pedal beater. It is the only beater on the market specifically designed for an attached cowbell, tambourine, etc. This solid hickory beater, with a durable, hard urethane striking pad, enables the foot to strike with unheard of accuracy and sound quality.

The Regal Tip "Reyes Beater" is quickly becoming the striking tool of choice for all serious percussionists & drummers around the world!

Danny Reyes



Walfredo Reyes, Sr.

photos by Jules Van Amson

Walfredo Reyes, Jr.

REGAL TIP

For the most complete line of percussion striking tools in the world, call: 1-716-285-3546 or 1-800-358-4590
or write: J.D. Calato Mfg. Co., Inc. • 4501 Hyde Park Blvd • Niagara Falls • New York • 14305

manship is indicative of a business-oriented performer. In shows where musicians are using contrived gestures to "enhance" the performance, they are more often trying to distract from the simplistic drivel they purport to be original music. (It's similar to the use of big drumkits just to look "cool" when half the drums aren't actually *played.)*

This is not to say that other non-showman drummers aren't, or shouldn't be, visually entertaining. When a musical group is playing something they all love—"in the zone," so to speak—there is something intangible added to the performance both aurally and visually. If a bit of showmanship arises naturally out of your abilities (such as singing and playing) or through the natural course of the performance (like following through on big cymbal hits), go with it! But don't immediately become a distraction in order to be the center of attention. Draw attention to the music you love by playing energetically, solidly, and tastefully. I firmly believe that the audience will be drawn to that integrity. If your ego cannot stand your not being the center of attention, get therapy. If you think your music needs that little something extra, work on the music. Let your visual presentation come naturally.

John C
Naperville, IL

REMOVING CYMBAL LOGOS

I felt it would benefit your readers for Sabian to respond to *MD's* answer concerning the removal of lacquer finishes from cymbals in the June '96 *It's Questionable.* It is important to recognize that lacquer or similar coatings are administered to cymbals for a purpose: to protect them. In some cases, companies coat cymbals with a temporary fixative that is intended to keep the cymbal clean only for a limited period of time. In cases where lacquer is utilized, however, I think it is safe to say that the protective coating is necessitated by the actual composition of the metal used in the cymbal.

In particular, the copper content of sheet-bronze or Euro-style cymbals (available from all the major cymbal companies) is comparatively high (92%—versus 80% in cymbals made from bronze castings, such

THE DRUM SPECIALISTS

MADE BY SPECIALISTS PLAYED BY SPECIALISTS

At DW we understand making drums that sound and look their best takes as deep a commitment as playing them does. When you're concerned about the way your drums perform you never accept less than the best. So you could say our drums have become the choice of today's top players because it's important to have a drum that's made by a specialist if it's going to be played by one.

NEW! TRUE-PITCH™ TUNING SYSTEM

PROPORTIONATE ALL-MAPLE SHELLS WITH GRADUATING REINFORCING HOOPS

PRECISION BEARING EDGES

TIMBRE-MATCHED SHELL PRESELECTION PROCESS

PATENTED S.T.M. SUSPENSION DRUM MOUNTS

HUNDREDS OF DRUM FINISH OPTIONS

WIDE CHOICE OF COMPONENT DRUMS & SIZES

HANDCRAFTED IN U.S.A.

DW COLLECTOR'S SERIES DRUMS
shown in Black Cherry Satin Oil & Chrome

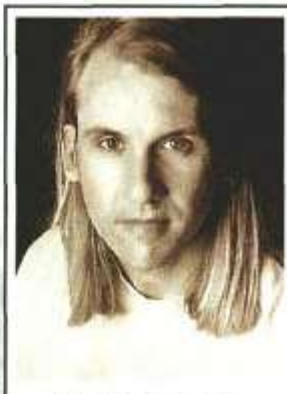
DW Drums are now available with factory installed MAY Internal Drum Miking System. See your authorized DW dealer for details.

HERMAN MATTHEWS
Tower Of Power

PATTY SCHEMEL
Hole

ROBIN GOODRIDGE
Bush

STEPHEN PERKINS
Porno For Pyros

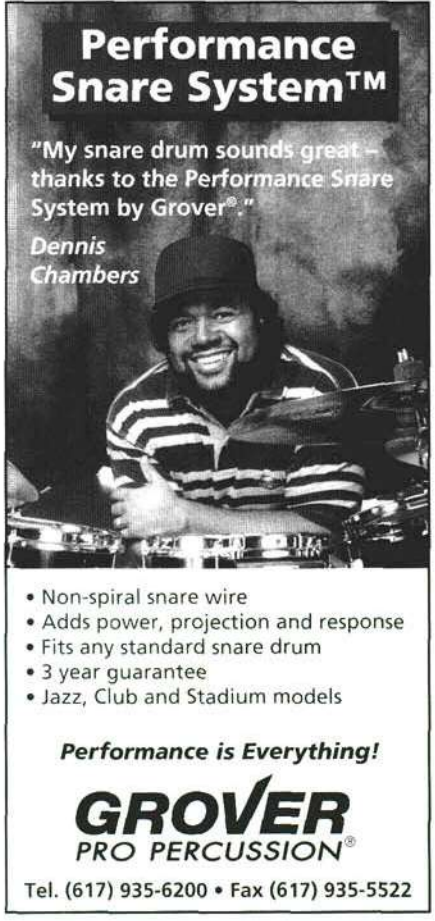


JIM SONEFELD
Hootie & The Blowfish

DW DRUM, PEDAL & HARDWARE SPECIALISTS

DRUM WORKSHOP, INC.
101 Bernoulli Circle • Oxnard, CA 93030 • USA
To receive the latest DW product literature send $5 for Postage & Handling.

dw



as Sabian's AA, AAX, and Hand Hammered lines). Because copper will naturally discolor when exposed to the elements for an extended period of time, these cymbals are sealed with a layer of protective clear-coat lacquer. At Sabian we ensure that the coating (as used on our B8, B8 Pro, and Pro series) is sufficiently thin that it has no limiting effect on the response of the cymbal. Thus no real benefit will be achieved by removing it. Removing lacquer from a cymbal of this type may lead to marking and discoloring. Indeed, fingerprints and moisture alone will become surprisingly detrimental to the cymbal's appearance.

Owners of sheet-bronze cymbals are advised to clean them with a non-abrasive liquid cleaner (glass cleaner, warm dishwashing liquid, Sabian *Clean Spray)* that "washes" the lacquer coating without compromising and destroying it as abrasive powders, thinners, and scouring pads will do.

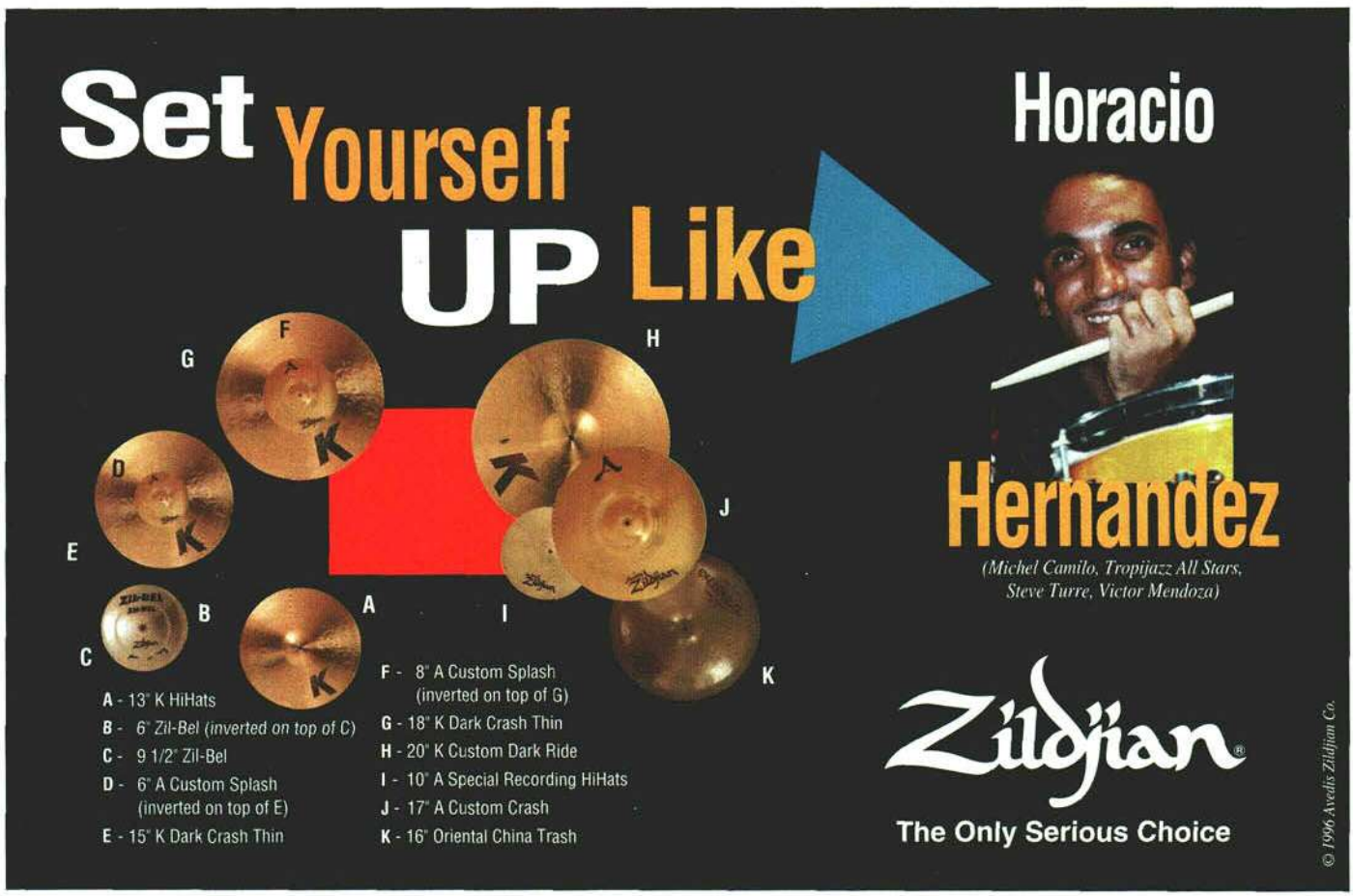
While the "peeling" lacquer described by Stephan Rude in his original question may be the result of a manufacturing fault, under normal playing, storage, and cleaning conditions it shouldn't happen.

Wayne Blanchard
Manager, Marketing Communications
Sabian Ltd.
Meductic, NB, Canada

MD's WEBSITE

I've been an *MD* subscriber for over ten years. I just wanted to drop a line and say what a fantastic Website you folks have put together. It has all the best features I have come to expect from *MD.* It is well-organized, well-presented, clear, informative, and eye-catching. Congratulations on a job superbly done!

Jim Kerr
via Internet



THE PEDAL SPECIALISTS

With professional features like DW's exclusive Ball-Bearing Hinge and patented DELTA Tri-Bearing System to provide maximum speed, smoothness, sensitivity and strength— plus our unique Single Post Auxiliary Pedal Casting that allows closer positioning, a superior feel and easier movement between pedals— it's easy to see that DW pedals are made by specialists and why they're played by specialists, too.

MADE BY SPECIALISTS
PLAYED BY SPECIALISTS

CHOICE OF 3 DRIVE SYSTEMS

101 TWO-WAY BEATERS

LOW-MASS DOUBLE U-JOINT LINKAGE

SINGLE POST AUXILIARY CASTING

DELTA TRI-BEARING SYSTEM

- BALL-BEARING HINGES
- BALL BEARING ROCKERS
- BALL-BEARING HEX SHAFTS

MADE IN U.S.A.

INFINITE STROKE ADJUSTMENT

CHOICE OF 3 MODELS

5 YEAR LIMITED WARRANTY

AVAILABLE OPTIONS & UPGRADES

Convert any existing DW Standard or Original model bass drum pedal to a Delta with DW's 50H Upgrade Kit. See your authorized DW Dealer for details.

DW 5002AH
DELTA ACCELERATOR
DOUBLE BASS DRUM PEDAL

CARMINE APPICE
independent

VINNIE COLAIUTA
Sting

GREGG BISSONETTE
independent

RICK ALLEN
Def Leppard

STEVE SMITH
Journey

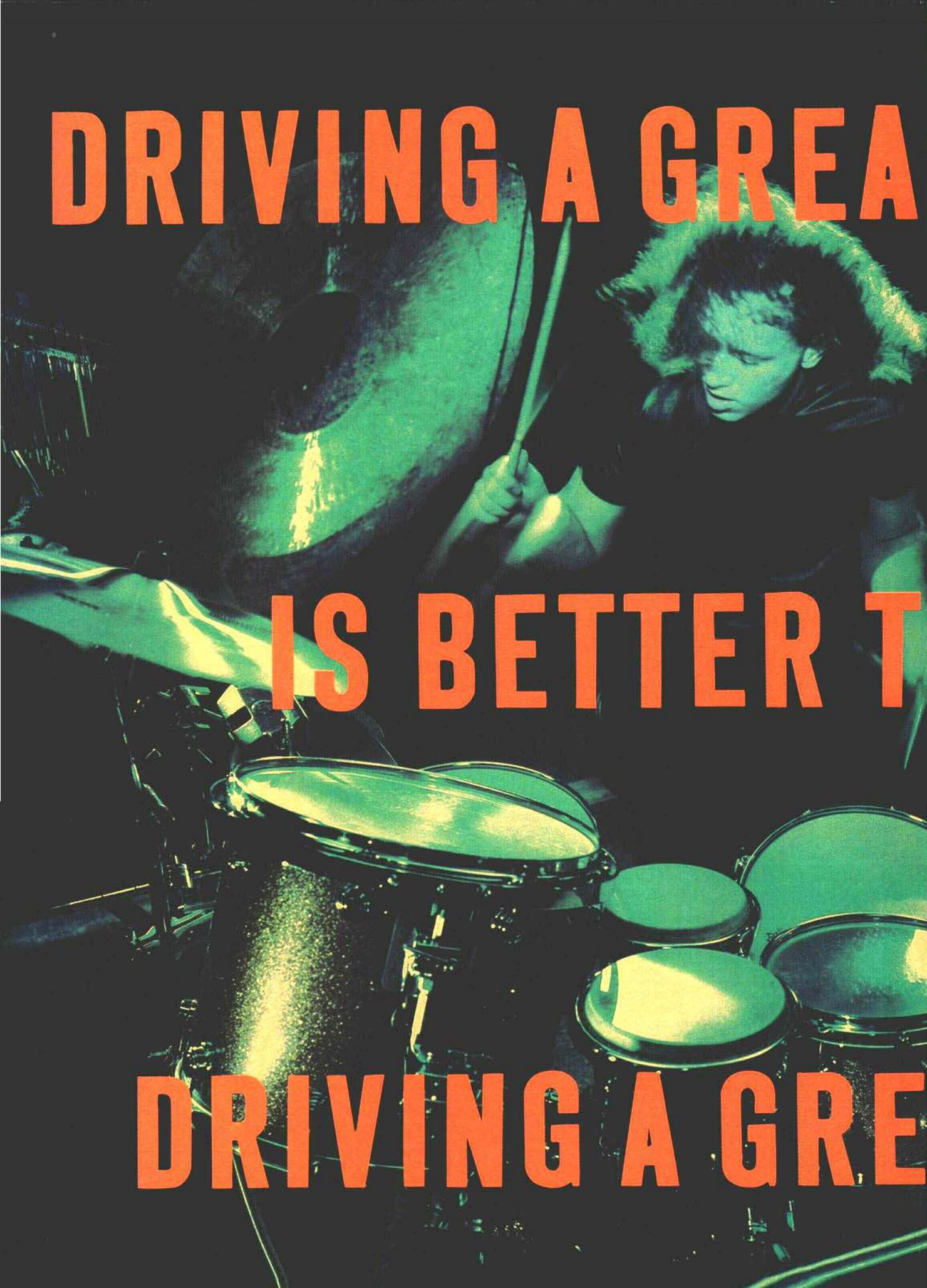
DW PEDAL SPECIALISTS

DRUM WORKSHOP, INC.

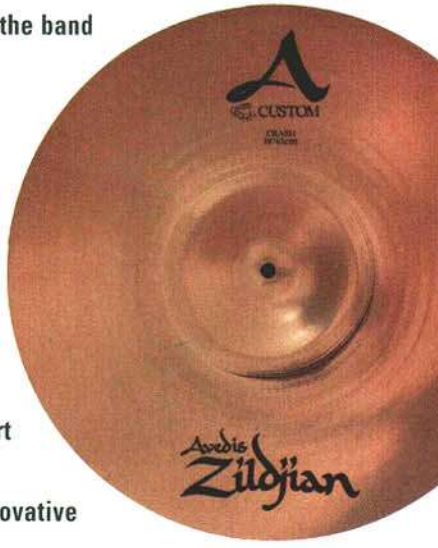
101 Bernoulli Circle • Oxnard, CA 93030 • USA

To receive the latest DW product literature send $5 for Postage & Handling.

dw


DRIVING A GREA
IS BETTER T
DRIVING A GRE

SOME PEOPLE GROW UP dreaming of powerful automobiles. Stephen Perkins grew up dreaming of a different sort of power: The kind generated by a gutsy song, and the band that's pushing it.



Today, Stephen is the engine that moves Porno for Pyros. And a vital part of his unique and innovative sound is his Zildjian cymbal set-up. Not surprisingly, he is partial to A Customs.

They provide him with the broad palette of colors he likes to work from. And he appreciates Zildjian's legendary quality, durability and warranty. (Translation: he can play whatever he feels.)

Besides, with music, as with cars, you get what you pay for. But as Stephen will tell you, the right song can take you places no car ever could.

Zildjian

©1994 Avedis Zildjian Co.

Dave Mattacks

Unconventional Swing

Double-take: It *might* have been a cassette of Peter Erskine's dreamy ECM piano trio. But it was actually *Dave Mattacks,* British session drummer, charter member of Fairport Convention, and sometime Jethro Tuller. So what's all this, then? Where's the huge backbeat?

Just restin' dear. Jazz is one of Dave's first loves, nurtured through his friendship with the late Kenny Clare, whose tuning concepts and the occasional lick find their way into Mattacks' playing. On Dave's current project, staffed by virtuoso bassist Andy Cleyndert and veteran pianist John Donaldson (whose previous solo CD *Meeting In Brooklyn* featured Victor Lewis), there's the deepest, fattest K sounds since Tony on *Live At The Plugged Nickel.* According to Dave, hopes are good for a record deal: "I'm very keen to extend my jazz learning, connections, and playing, but because of the size of the jazz scene in London and with so many great players around, I'm realistic enough not to turn down studio work or tours." Recent residencies at London's Ronnie Scott's Club and a recording with jazz vocalist Liane Carroll have seen Dave increasingly trotting out the 18" bass drum.

Meanwhile, back at the ranch, Mattacks was in Nashville recording John Gorka's *Out Of The Valley.* Again this April, Dave journeyed over the water to appear on Mary Chapin Carpenter's new album. "It was a real honor to be asked," he says. "I'm a big fan of her songwriting and her singing. The band was so great it made me sound like a million dollars: Benmont Tench on keyboards, Bob Glaub on bass, [producer] John Jennings, and Duke Levine on guitars—incredible."

Dave's been touring in Britain and on the continent to promote Fairport's recent *Jewel In The Crown,* and he also went out last year with Everything But The Girl. (Dave also recorded with them.) Other recent record dates include XTC, the Kings Singers, Barbara Dickson, Judith Durham, Martin Barre, and Russian star Boris Grebenchikov!

Dave hopes to be back in America with Richard Thompson this fall. Although he didn't get to do the album, Dave figures, "If I lose out to Jim Keltner, I couldn't lose out to a finer role model."

T. Bruce Wittet

Rick Allen

BRINGIN' BACH THE ACOUSTICS

Ross Halfin/Photofeatures International

For Def Leppard's Rick Allen, *Slang?* is a return to the basics and a reminder of why he began playing drums in the first place. "I had every intention of making samples and playing electronics for this record," he says. "But when I set up my new acoustic drumkit and started playing, the guys said, *'This* is the way we need to record the record.' And there I was, saying, 'Guys, I've only got one arm.'"

Rick had to figure out the best way to make use of acoustic drums again with his disability. "We went through a whole process—which I actually got down to a fine art—of cloning various sounds. Let's say I was playing in a room with my acoustic drumset: I would sample the sound of that particular drum with all the mic's up so you couldn't necessarily tell the difference between whether I was playing a real snare drum with my right hand or playing my sampled snare drum with my left foot. Then we got into all this cross-fading stuff, where we would sample very light hits all the way up to very hard hits, because, obviously, a real drum has infinite dynamics. Then we would take those sounds and put them in the sampler and do all these really natural cross-fades, so as I hit the pedal harder it would go through the transition that a real drum would. That allowed me a half-acoustic, half-electronic combination."

Rick is quick to point out that some tunes were recorded with only acoustic drums. "'All I Want Is Everything' sounded better played totally acoustic," he says. "I played right hand on hi-hat and snare drum and played the kit in a conventional way. The only overdub I did on that song was a cabasa, which runs pretty much all the way through it. I actually played the tambourine part you hear on the track—it was sitting on top of the hi-hat."

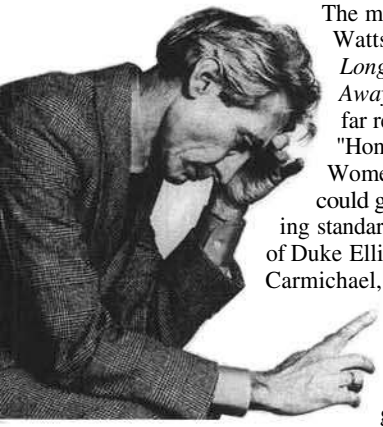
Rick likens his acoustic playing to early Stewart Copeland. "If you remember listening to those early Police albums," Rick says, "it's almost as if in some sections you felt it was going to fall apart. It kinda got you on the edge of your seat. Then all of a sudden, it would be back in the groove. That's the way I'm playing the acoustics. It sounds like organized chaos."

Rick is pleased with the general combination of acoustic and electronic. "It's a different approach. It's a little looser, a little less anal and a bit more organic. When you hear the end result, it negates the difficult process you went through to get to that point. Then it just becomes elation."

Robyn Flans

CHARLIE WATTS

GETTING HIS YA-YAS OUT WITH BALLADS



The music on Charlie Watts' new album, *Long Ago And Far Away,* is about as far removed from "Honky Tonk Women" as one could get. But recording standards by the likes of Duke Ellington, Hoagy Carmichael, George and Ira Gershwin, Cole Porter, and Louis Armstrong gave the Rolling Stones' drummer a lot of satisfaction.

"These are my favorite ballads by various artists," Watts says. "I always loved Serge Chaloff playing 'Stairway To The Stars,' Lucky Thompson doing 'In A Sentimental Mood,' George Shearing's 'Never Let Me Go,' and Louie Armstrong's 'Someday You'll Be Sorry.' But I knew them as instrumentals. When Bernard sang the lyrics, it was a revelation to me."

Bernard Fowler, who sings backup with the Stones, had never heard these songs until Watts brought them to his attention. "He's not a jazz singer, and he sings very straight and true to the melody," Watts comments. "I don't personally like jazz singers. I prefer straight-ahead singers like Frank Sinatra or Nat King Cole. I think Bernard does as good a job on 'What's New' as I've ever heard, and I've never heard a better version of 'In The Still Of The Night'—except for Charlie Parker's version. But you couldn't expect to come near that."

Predictably, Watts' drumming is simple and supportive. "In terms of the sound, it's like a Chicago drummer called Johnny Blowers, who did a lot of the old Decca sessions," Watts says. "He was Sinatra's drummer for a long time, and he played on a lot of records with Eddie Condon and in the orchestras that Louie Armstrong had in the '40s and '50s."

Most of the tracks feature Watts' brush playing. "There's a very subtle thing you can get with brushes," he says. "When you see a film of Kenny Clarke, Jo Jones, or Sonny Greer using them, you realize that nobody uses that big spread anymore. As a kid, I used to play brushes with that really big spread, and the outside wires always got ruined. But you can get a great, understated rhythm with them."

The album features the jazz band Watts put together for his Charlie Parker tribute album in 1991, plus the London Metropolitan Orchestra. "The orchestra wasn't dubbed on afterward; we were all playing together, which is a really old-fashioned way of making records," Watts says. "But *it's fantastic* to be playing in the middle of this huge sound."

Does Watts think that people will someday hold Stones ballads such as "Ruby Tuesday" or "As Tears Go By" in the same regard that he holds the tunes on his new album? "Well...we'll see."

Rick Mattingly

NO DOUBT'S ADRIAN YOUNG

What do you do if you're called on to play rock, punk, reggae, and ska with only a year and a half of drumming experience to draw on? If you're Adrian Young, you simply "go with the vibe."

Seven years after his whimsical audition, Young says his approach to drumming hasn't changed all that much, as evidenced by his performance on *Tragic Kingdom,* the quirky, infectious disc from rising modern rockers No Doubt.

"I was really into ska and punk before I joined the band, so that helped a lot," says Young, who didn't start playing drums until he was eighteen. "But it was probably good that I wasn't set in any one particular style when I joined, because our music just goes all over the place. My drum parts groove a lot better if I just go with the moment and don't think about things too much."

No Doubt, which broke out of the club scene in Anaheim, California, uses a two-piece horn section and a keyboardist, along with a bass-guitar-drums rhythm core, to spice up the pretty-cum-punk persona of singer Gwen Stefani. No Doubt made its first national splash in late 1995 with the catchy single "Just A Girl" and has been a modern rock staple ever since.

To keep up with the band's growth, Young learned how to read music this past year through a basic drumming class at Fullerton Junior College. "My drumming development has come a long way since I joined, and that's probably because our music is such a vast spread. It's challenging music, but it's always fun to play," he says. "Radio has just figured out what to do with us, but our fan base has always been diverse, and we like it that way. The one common thing in all our songs is the energy, and hopefully our next record will have as much energy as our live shows."

Matt Peiken

NEWS

Simon Phillips is currently on tour in Europe with Toto. (He spent the spring touring the Far East and South America with the band.)

Moyes Lucas is currently working with Gary Taylor and All Sax, and he's recording with Martin Page.

Chad Smith is just off tour with the Chili Peppers, now writing for the next record. They have songs in a couple of soundtracks, including The Crow 2. The band is featured in the Beavis and Butt-head animated film as actual characters as well, and Chad can also be heard on one track on Wayne Kramer's new record.

Frank Briggs is back from touring with Mike Keneally. Frank has a new video out on Mel Bay called The Complete Modern Drumset.

Rocco Bidlovski is on the road with 1000 Mona Lisas.

Bernard Coley is on tour with Speech.

Rhino Records is reissuing twelve Emerson, Lake & Palmer records with **Carl Palmer** on drums.

Terry Kirkendall is the new drummer with the Derailers.

Brendan Murphy is playing with the Wesley Willis Fiasco, supporting their self-titled debut album.

Oliver Gene Lake is on Me'shell's *Peace Beyond Passion.*

David Carr is on Third Day's recent debut album.

Ivan Katz is on tour with Ambersunshower, in support of her new album, *Walter T. Smith.*

Dawn Richardson has joined Alias recording artists The Loud Family. A new album is due out shortly.

Bryan Hitt is on tour with REO Speedwagon. Their new album is entitled *Building The Bridge.*

Mitch Marine is touring with Tripping Daisy, who are opening for Def Leppard.

Yoron Israel is currently touring with Joe Lovano in the U.S., with a month-long European tour to immediately follow.

Congrats to **Eddie Bayers** for taking the Academy of Country Music's *Drummer Of The Year* honor.

Horacio Hernandez Kit Set-up

Masters Custom Gold Series Drums in Emerald Mist Lacquer, 20" Bass, 12" and 14" Toms and 6½"x14" Snare.

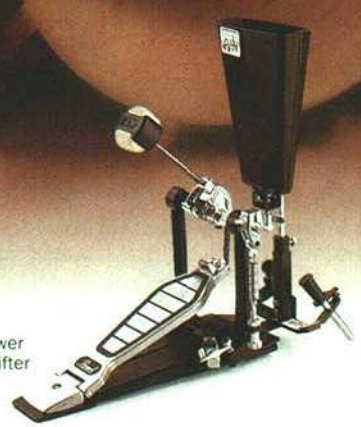
Pearl Power Shifter Double and Single Bass Drum Pedals.

Afro Percussion Elite Series Bongos with Tilting Stand.

Afro Percussion Brass Flat Timb.

Afro Percussion Cow Bells and Bass Drum Pedal Cow Bell Atachment.

May Microphones Installed Inside all Drums Including Bongos and Flat Timb.



The New Pearl Power Shifter Pedal

Horacio uses the P-102TW double pedal version of our new Power Shifter pedal on the bass drum, and a single P-101P Power Shifter pedal attached to an Afro Percussion Cow Bell and an APS-15 pedal adapter placed to the left of his hi-hat pedal.

Blurring the Line Between Percussion and Drum Set

Horacio Hernandez

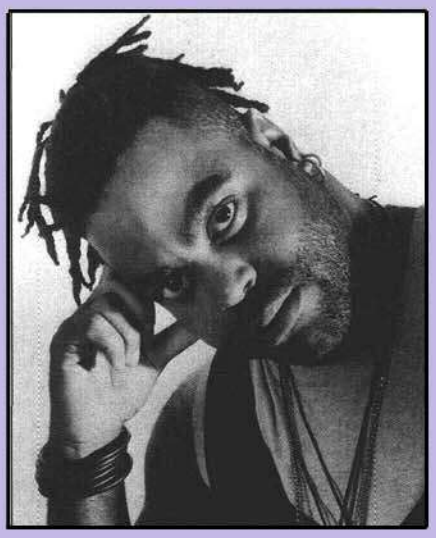
To hear Horacio play is like hearing two great drummers performing together. His true four way independence allows him to play clave with his left foot while maintaining complicated double bass patterns as he seamlessly integrates Afro-Cuban percussion sounds and rhythms with drum set. His recent sold out shows with Michel Camilo, The Tito Puente Tropijazz All Stars and Arturo Sandoval were standing room only, while backstage some of today's best known drummers stood shoulder to shoulder to watch and listen.

Innovation is change. Taking things in new directions. When your individual creativity challenges you, chances are Pearl drums, hardware, pedals and accessories, and Afro Percussion's vast array of drums, adapters, hardware and accessories will allow you to get there too.

Pearl®

The best reason to play drums.

Herman Matthews



Q I've enjoyed your drumming on the Isley Brothers' *Live* recording; your feel for their music was absolutely satisfying. I also saw you perform with Tower of Power recently, and that show was smokin'. Did you use any triggers on your drums? If so, what brand? What setup did you use to record *Souled Out?* (The sound was very reminiscent of their earlier days.) How long did you rehearse with TOP before you went out with them? And how long do you plan to stay with the band? Finally, does TOP have any plans of doing a live video?

Skip Reeves
Denver, CO

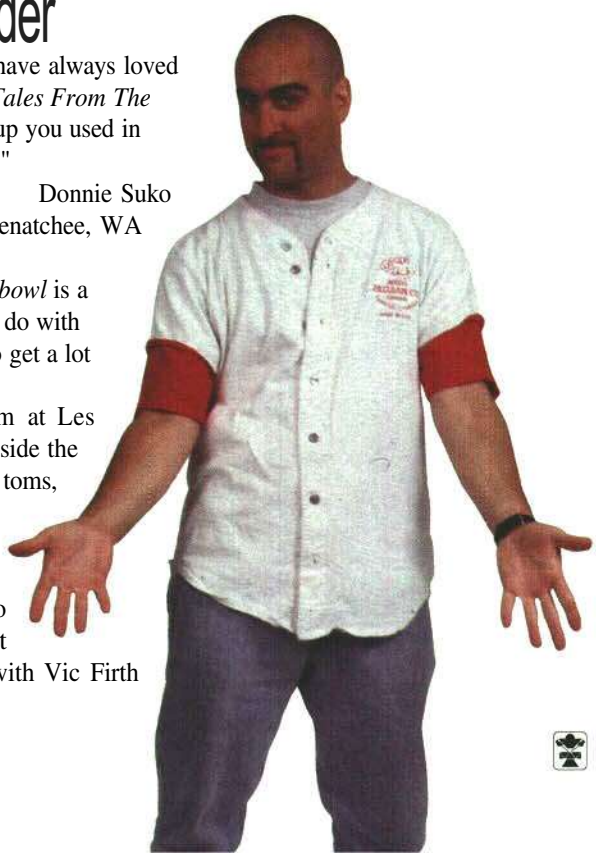
A Thanks so much for the kind words. The Isley Brothers' *Live* album was the icing on the cake for me. I had toured with the Isleys for two or three years before that recording, and then my tour schedule started to get busy. You see, I was working with Kenny Loggins and Kirk Whalum at the same time, and for a minute with Stevie Wonder (and anyone else who called). The Isleys would call me for dates that I couldn't do, which was disappointing. But when I got a call for two dates that just happened to be sandwiched in between two tours, I jumped on them. The rest, as they say, is on the record.

I get a lot of questions about whether I trigger from my TOP kit. I don't. I'm using the same kit on tour that I used in the studio—a DW kit—but I tuned the drums differently for the *Souled Out* sessions to give the kit that old soul/funk sound that Tower started out with.

Rehearsals? *What* rehearsals?

Tower is planning on doing a live video soon—probably overseas. I don't have a date, but I know that plans are on the table. And speaking of plans, I plan on being with the bad boys of funk until they are sick of me—or until someone makes me an offer I cannot refuse.

Tim "Herb" Alexander



Q I've been a fan since Primus's first album, and I have always loved your sound and technique. But your playing on *Tales From The Punchbowl* stands out. I was wondering what setup you used in recording this record—especially on "Wynona's Big Brown Beaver."

Donnie Suko
Wenatchee, WA

A Thanks for following the music for all these years. The playing on *Punchbowl* is a bit different from that on the previous recordings. I think it might have to do with playing with my friends on the Blacktongue album, which allowed me to get a lot out of my system that might not have fit in Primus.

When recording the album, we set up my Starclassic kit in a room at Les Claypool's house. We put room mic's up and also miked the drums from inside the shells. The drums were a 22" kick, 8", 10", 12", 16", and 18" standard toms, 18" and 20" gong bass drums, three *Octobans,* and an 8x14 snare drum. The Zildjian cymbals used were two effects cymbals, four splashes, two hi-hats, one effect hi-hat, my super-secret 22" *Impulse* ride that they don't manufacture at this time, two medium crashes, two rock crashes, and about five test designs of the new *Zil-Bel* cymbals. I played with Vic Firth *Bolero* model sticks.

PONCHO SANCHEZ AND REMO MONDO HEADS, WHAT A COMBINATION.

Poncho Sanchez, one of the most respected congueros on the planet, has just switched to REMO Mondo™ FiberSkyn® 3 heads. No more skin. Mondo heads have a warm, yet cutting sound. They stay in tune in any kind of weather. They are easier on your hands than skin and require no maintenance. Mondo heads sound and feel just right.

THINK SOUND THINK REMO USA

WORLD PERCUSSION by REMO

REMO, Inc. Valencia, California 91355 U.S.A.

There's No Place Like Home...

TAMA STARCLASSIC

the Air-Ride Snare System™

and MIKE PORTNOY

I've played on Tama drums for nearly all of my playing life. The first drum set I ever bought was a Tama set...an Imperialstar, as a matter of fact. And I played Tama's from that time on, all through my developing career, all the way up to and including Dream Theater's Images and Words album and tour. So Tama drums were always home base for me.

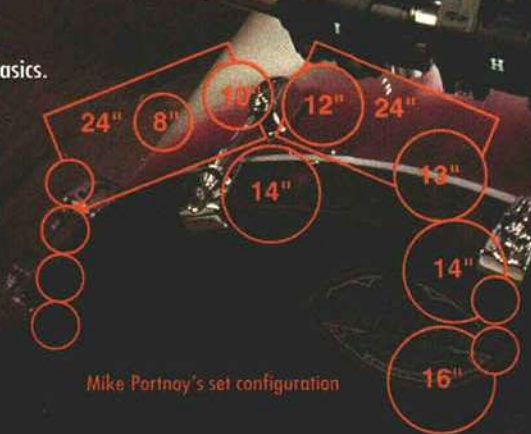
But like anything else—personally, artistically, whatever—you get the urge to experience what else is out there. So I decided it was time to check out other drums and see if there was anything I was missing. And for the last two years, that's what I did. I played on all kinds of sets. Some of them were OK and some were quite good...but none of them felt like "home."

Right about the time I came to that conclusion, Tama came out with the Starclassic line (talk about perfect timing). I put these drums to the test for *awhile before I made up my mind that it was time to return to Tama. And the* fact is, these really are the *ultimate drums*...they've got the attack that I love, but without sounding too dead. Great tone and reasonance, but without being too boomy. The perfect medium. Best of all, the Starclassics feel like home...and, like an old friend once said, "there's no place like home."

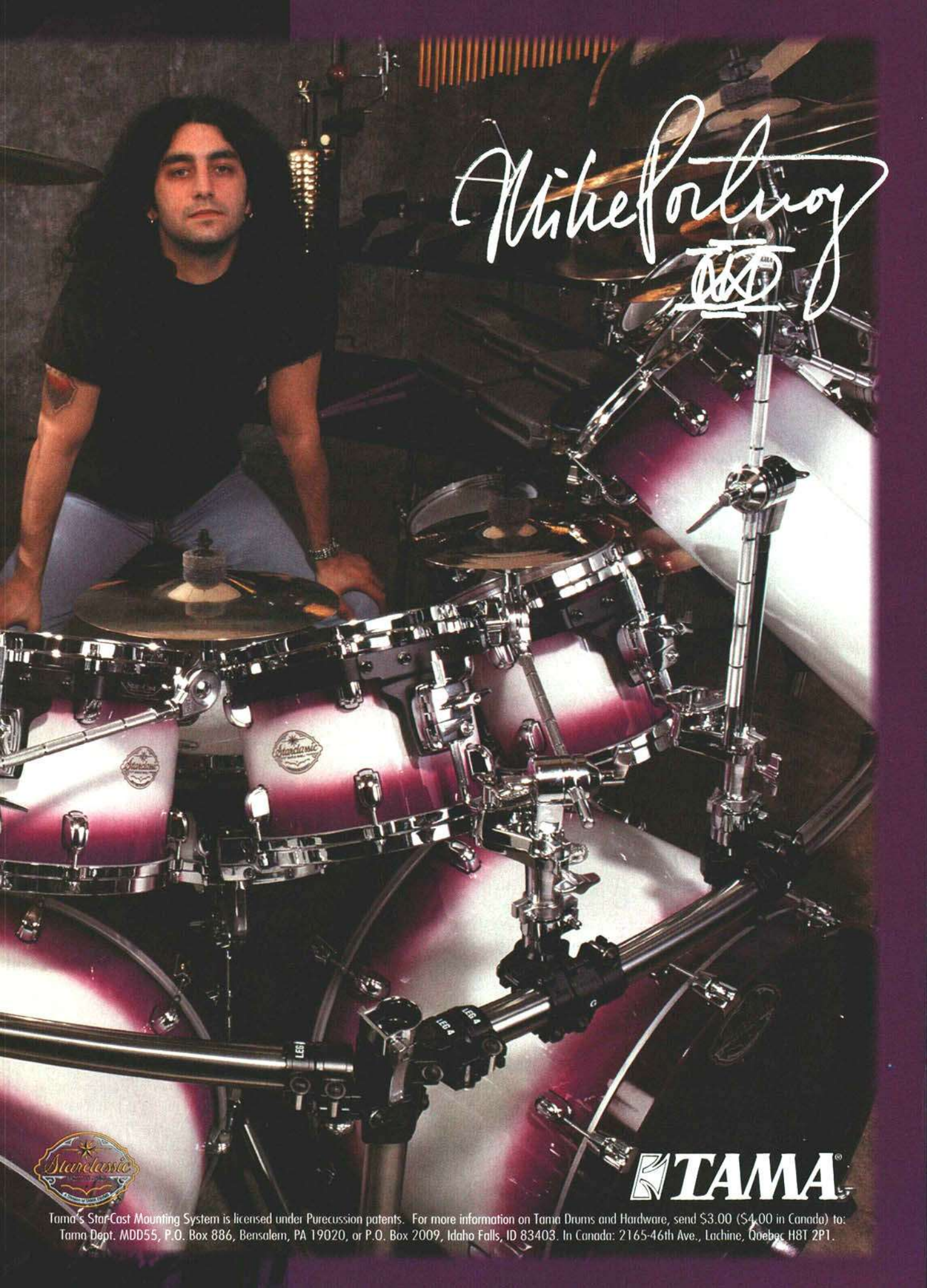
It's good to be back home...Back to the Basics.

Mike Portnoy on Tama's Air-Ride Snare System

"Hitting a snare drum on a regular stand can feel like you're hitting a piece of metal...there's no give and take. But with the Air-Ride, you get the same natural bounce, feel and response you get from your toms. The snare drum feels like the rest of the set instead of a separate entity...the Air-Ride just makes perfect sense."



Mike Portnoy's set configuration



Tama's Star-Cast Mounting System is licensed under Purecussion patents. For more information on Tama Drums and Hardware, send $3.00 ($4.00 in Canada) to: Tama Dept. MDD55, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403. In Canada: 2165-46th Ave., Lachine, Quebec H8T 2P1.

The Origin Of "Traps"

Q What is the origin of the term "trapset"—or, more specifically, why was the collection of noisemakers and percussion instruments of early show drummers referred to as "traps"?

Chris Monroe
via Internet

A We turned to one of our industry's most revered authorities on early drum and percussion history, Mr. William F. Ludwig II (who has changed his name from William F. Ludwig, Jr.) for the answer to your question. He responds, "The word 'traps' is a contraction of the word 'contraption.' When theater owners needed a drummer with sound effects to liven up silent pictures, they called in the drummers and their 'contraptions.' The term was shortened around 1900 to simply 'traps.' Thus a 'trapset' is a drumset equipped with sound effects and percussion."

Sources For Tuning information

Q I've been playing for about four years, and I've been told that I have a certain amount of natural ability. But as any drummer can tell you, some things only evolve with time and study. One of those things is the ability to tune a drumkit. It's awful to hear a drummer who can play with tremendous technique and musicality, but who obviously cannot properly tune his or her own kit. I don't want to fall into that category myself, and this is where my problem lies.

I live in a town that is very limited in regards to anything relating to drums or percussion. I cannot find anyone in my area to instruct me on the subject of tuning. I need to find a source of accurate information and instruction. Can you offer any suggestions?

Stephen Baglio
Ocala, FL

A There are three excellent sources of information about tuning readily available to any drummer. One is Bob Gatzen's outstanding video *Drum Tuning: Sound And Design* from DCI Video. It should be available in any drum shop that sells videos, or you can ask to have it ordered. The second is Larry Nolly's book *A Comprehensive Guide To Tuning Drums* ($12.95 from Drumstix Publishing, P.O. Box 9216, Wilmington, DE 19809-9216). The third is Richard Watson's extremely comprehensive feature titled "MD's Guide To Drumset Tuning," which ran in MD's March '94 issue. Contact our back-issue department at (201) 239-4140 for ordering availability and information.

Cymbal Experimentation

Q I have two questions pertaining to cymbal experimentation. First, I have a 22" *Paiste Power Ride* that I'm not satisfied with the sound of anymore. I would like to drill holes in the cymbal and insert screws to give it a "swish" sound. Where do I put the holes, how many can be drilled, and what type of screw works best?

Second, I would like to alter a 16" Zildjian *Platinum* thin crash by burying it in the earth. How deep and for how long should the cymbal be buried? Is there any particular season that seems to work best for this practice?

Brad Taylor
Edina, MN

A We must admit, these are some of the most esoteric questions we've ever received. Since you posed questions regarding both Paiste and Zildjian cymbals, we forwarded your letter to both of those companies. Here are their responses:

Rich Mangicaro of Paiste replies, "First and foremost, transforming a ride cymbal into a 'sizzle' cymbal doesn't necessarily guarantee that the cymbal will be satisfying. A general rule to go by when making the big decision to drill holes in a cymbal is to start with a cymbal that is already satisfying—that sounds good to you. If your 22" *Paiste Power Ride* doesn't satisfy you anymore, chances are that making it into a 'sizzle' cymbal will only give you a 'sizzling' unsatisfying sound! However, should you decide to go ahead, it is not advisable to perform this operation without prior experience. It's quite tricky to drill a cymbal properly without creating a crack. A cymbal is a network of tension, and knowledge of this is recommended in order to drill it correctly. Also, we don't recommend the use of screws. We use different types and sizes of brass and steel rivets. The brass rivets provide a softer, more subtle effect, while the steel ones will be louder and more aggressive. The more rivets one puts into a cymbal, the more sizzle effect is achieved. A lot of rivets in a cymbal will also decrease its sustain.

"We do the sizzle process at our Brea, California office at no charge. If someone wishes to have their cymbal riveted, we ask only that they pay the shipping charges in both directions. Contact our office at (800) 472-4783 for further information."

Zildjian's John King adds, "The classic 'sizzle' cymbal has generally been a light or medium-light ride cymbal containing six rivets evenly spaced around the cymbal's perimeter, approximately 1 1/2" to 2" from the outer edge. Grouping three rivets in one area of the cymbal (approximately 1" apart) is an idea originally popularized by Louie Bellson and which has found favor with many drummers seeking a more subtle 'sizzle' effect. The most popular rivets used are tubular-style nickel rivets that are flared at the end. Some drummers prefer 'split' rivets, which can be folded to the desired response. Other alloys range from steel to the softer sound of copper or aluminum. All of these variations can usually be found at your local hardware store and can be applied with the careful use of the properly sized high-speed drill or drill press. This is a very delicate process, and if you are not experienced I would urge you to visit a professional drum repair department or have the manufacturer install the rivets for you.

"The vibrations of a heavier cymbal and the 'dance' of rivets in it will take longer to decay and could possibly be more of a distraction than an enhancement. You should, however, be able to drill a fair number of rivet holes in a heavy ride cymbal due to its weight without unduly affecting its original

StarClassic Drums

Available Exclusively At These Authorized Dealers

ALABAMA
- Muscles Music
  Birmingham (205) 252-4498
- Metro Music
  Dothan (334) 792-0883
- Bailey Brothers
  Montgomery (205) 262-7827
- MMI Music & Audio
  Mobile (205) 669-1277

ALASKA
- Music Works
  Anchorage (907) 562-5481
- M&M Music
  Juneau (907) 789-7337

ARKANSAS
- Ronnie's Steel Guitar
  Hot Springs (501)623-4603
- Stonehenge Music
  Little Rock (501) 568-2380
- Texarkana Pro Sound
  Arkansas (501) 774-2083
- Rock Beat Music
  Jonesboro (501) 932-7529

ARIZONA
- Bizarre Guitar
  Phoenix (602) 248-9297
- Sound City Music
  Tempe (602) 921-2702
- Brindley's Music Center
  Chandler (602) 963-1468

CALIFORNIA
- West LA Music
  Los Angeles (310) 477-1945
- Professional Drum Shop
  Hollywood (213) 469-8285
- Guitar Centers
  Hollywood (213) 874-1060
  Lawndale (310) 542-9444
  Sherman Oaks (818) 990-8332
  Covina (818) 967-7911
  San Marcos (619) 735-8050
  San Diego (619) 583-9751
  San Bernadino (909) 383-3700
  Brea (909) 463-2543
  Fountain Valley (714) 241-9140
  San Francisco (415) 626-7655
  Berkeley (510) 652-6104
  San Jose (408) 249-0455
- Rockit Music
  Whittier (310) 902-9227
- Whittaker Music
  Long Beach (310) 598-2461
- Ontario Music
  Ontario (909) 983-3551
- New World Music & Sound
  San Diego (619) 569-1944
- Tom's Music
  Victorville (619) 241-7625
- West Coast Drum Center
  Santa Ana (714) 545-2345
- American Keyboard
  Oxnard (805) 485-1181
- Front Porch Music
  Bakersfield (805) 325-7161
- Soundstage Music
  Fresno (209) 735-6531
- Music Unlimited
  Monterey (408) 372-5893
- Gelb Music
  Redwood City (415) 365-8898
- Drum World
  San Francisco (415) 334-7559
- Spitzer Music
  Concord (510) 676-2151
- Music Unlimited
  Dublin (510) 829-2170
- The Magic Flute
  San Rafael (415) 479-3112
- Petaluma Music Center
  Petaluma (707) 778-7171
- Union Grove Music
  Santa Cruz (408) 427-0670
- Lemmon Percussion
  San Jose (408) 286-9150
- Miracle Music
  Stockton (209) 466-4388
- Skip's Music
  Modesto (209) 522-1008
  Sacramento (916) 484-7575
- Cameron Park Music
  Cameron Park (916) 676-5422

COLORADO
- Drum City Guiterland
  Wheatridge (303) 421-4515
- Rupp's Drums
  Colorado Springs (719) 596-6305
- Axe Haven Music
  Pueblo (719) 543-5305

CONNECTICUT
- Creative Music
  Wethersfield (203) 563-1098
- Ron's Guitars
  Groton (203) 445-0194
- Sam Ash
  New Haven (203) 387-4492
- Norwalk Music
  Norwalk (203) 847-3925

DELAWARE
- Mid Atlantic Music
  Elsmere (302) 995-7170

FLORIDA
- Pro Music
  Jacksonville (904) 399-5719
- Total Entertainment
  Holly Hill (904) 254-8727
- Scott Tennyson's
  Tallahassee (904) 222-9660
  Gainesville (904) 371-2571
- Harris Music & Sound
  Pensacola (904) 434-6497
- Axe Music Stores
  Maitland (407) 629-2288
  Miami (305) 891-6201
  Tamarac (305) 733-8400
  Palm Springs (407) 429-6202
- George's Music
  Orlando (407) 352-8000
- Florida Discount Music
  Melbourne (407) 254-5645
- Resurrection Drums
  Hallandale (305) 457-9020
  Miami (305) 559-6719
- Music Arts Enterprises
  Ft. Lauderdale (305) 581-2203
- Thoroughbred Music
  Tampa (813) 889-3874
  Sarasota (813) 351-7791
  Clearwater (813) 725-8062
- Bridge Music Stores
  St. Petersburg (813) 327-8444
  St. Petersburg (813) 822-2460
- Brent's Music
  Ft. Meyers (813) 936-6999
- Sound Exchange
  Ocala (904) 694-7290
- Key of Sea Music
  Clearwater (813) 787-8822
- Schumacher Music Stores
  Port St. Lucie (407) 335-1979
  Stuart (407) 286-9474

GEORGIA
- Atlinta's Music Stores
  Forest Park • (404) 361-7939
  Fayetteville • (404) 461-2699
- Ken Stanton Music Stores
  Marietta (404) 427-2491
  Roswell (404) 993-8334
- Keynote Music
  Conyers (404) 483-9508
- Atlanta Discount Music
  Atlanta (404) 457-3400
- Musicians Warehouse
  Athens (706) 548-7233
- Jay's Music & Sound
  Augusta (706) 736-1250
- Pro Music
  Gainsville (770) 535-2370
- Bill Hardin Music
  Macon (912) 781-1112
- Partners Music
  Savannah (912) 354-1500
- Clyde's Discount Music
  Brunswick (912) 261-8650
- Colaianni Music
  Columbus (706) 323-1809

IDAHO
- Music Center
  Twin Falls (208) 733-8609
- Chesbro Music Co.
  Idaho Falls (208) 522-8691
- American Music
  Caldwell (208) 454-0330
- Dorsey Music
  Boise (208) 853-4141

ILLINOIS
- Guitar Centers
  Arlington Heights (708) 439-4600
  Burbank (708) 422-1400
  Chicago (312) 327-5687
- Drum Pad
  Palatine (708) 934-8768
- Roselle Music Store
  Roselle (708) 529-2031
- Chicago Percussion Center
  Chicago (312) 341-0102
- Guzzardo Music
  Rockford (815) 229-5020
- Skins & Tins
  Champaign (217) 352-3786

INDIANA
- IRC Music Store
  Indianapolis (317) 849-7965
- Woodwind and Brasswind
  South Bend (219) 272-8266
- Tri State Music
  Fort Wayne (219) 483-1007
- Far-Out Music
  Jeffersonville (812) 282-1122

IOWA
- Professional Music
  Des Moines (515) 243-7648
- Sixteenth Ave. Music
  Cedar Rapids (319) 363-1987
- Grigg's Music
  Davenport (319) 391-9000

KANSAS
- Midwest Drum & Percussion
  Wichita (316) 265-3030

KENTUCKY
- Drum Center of Lexington
  Lexington (606) 276-1827
- Manchinot's Music
  Newport (606) 491-1552

LOUISIANA
- Franzen's Drum Center
  Kenner (504) 466-8484
- Fabregas Music
  Houma (504) 873-7461
- Vinca's Backstage
  Lafayette (318) 991-1717
- Michael Nate's Music Store
  Baton Rouge (504) 272-2782
- Matt's Music
  Monroe (318) 387-3628

MAINE
- Portland Percussion
  Portland (207) 775-2230

MARYLAND
- Veneman Music
  Rockville (301) 231-6100
- Gordon Miller Music
  Baltimore (410) 825-2558
- Make N Music
  Frederick (301) 662-8822

MASSACHUSETTS
- Falcetti Music
  Springfield (413) 543-1002
- E.U. Wurlitzer Stores
  Worcester (508) 754-5271
  Framingham (508) 879-3590
  Seekonk (508) 336-2850
  Boston (617) 738-7000
- Dick Dionna Drum
  Quincy (617) 479-1280
- Guitar Center
  Boston (617) 738-5958
- Ray Mullin Music
  Swansea (508) 676-3900

MICHIGAN
- Huber & Breeze
  Fraser (810) 294-3950
- Southern Thumb Music
  Richmond (810) 727-2389
- Guitar Center
  Southfield (810) 354-8025
  Roseville (810) 296-6161
- RIT Music Stores
  Ann Arbor (313) 930-1900
  Grand Rapids (616) 243-7867
  Saginaw (517)792-4777
  Traverse City (616) 922-1939
- Music Villa
  Livonia (810) 477-0130
- Motor City Guitar
  Waterford (810) 683-2489
- Music Manor
  Lansing (517) 393-5915
- Dillons Music World
  Kalamazoo (616) 344-0397

MINNESOTA
- Tarp's Music Center
  St. Paul (612) 224-7621
- Guitar Center
  Roseville (612) 631-9420
- Knut-Koupee
  Minneapolis (612) 277-9809
- A Sharp Music
  Minneapolis (612) 781-6838

MISSISSIPPI
- Ronnie's Music Center
  Pearl (601) 939-5277
- Mississippi Music Stores
  Jackson (601) 922-1200
  Biloxi (601) 388-6547

MISSOURI
- Drum Headquarters
  St. Louis (314) 644-0235
- Explorer's Percussion
  Kansas City (816) 361-1195
- Big Don's Music City
  Joplin (417) 782-8505
- Springfield Music
  Springfield (417) 881-1373
- Quigley Music
  Kansas City (816) 361-2050

MONTANA
- Morgenroth Music
  Billings (406) 256-0007
- Rod's Music & Sound
  Great Falls (406) 771-1314
- Drum Attic
  Butte (406) 723-4736

NEBRASKA
- Drum City
  Omaha (402) 397-1060

NEVADA
- Vesely Music Co.
  Las Vegas (702) 382-8777
- Modern Guitar
  Reno (702) 825-1982

NEW HAMPSHIRE
- E.U. Wurlitzer
  Nashua (603) 888-8353
  Salem (603) 898-3287
- Blue Mountain Music
  West Lebanon (603) 298-5829

NEW JERSEY
- DiBello Music
  Bergenfield (201) 385-5800
- Sam Ash Music Stores
  Paramus (201) 843-0119
  Cherry Hill (609) 667-6696
  Edison (908) 572-5595
- Ritchie's Music Center
  Rockaway (201) 625-2500
- The Music Place
  Berlin (609) 768-2226
- South Jersey Drum Center
  Toms River (908) 286-9800
- Dave Phillips Music
  Phillipsburg (908) 454-3313

NEW MEXICO
- Luchetti Drum & Guitar
  Albuquerque (505) 298-5519
- Allegro Music
  Santa Fe (505) 471-9112
- Darrons Tees Stereo & TV
  Rancho De Taos (505)758-3116
- Hubbard's Music N More
  Las Graces (505) 526-8884
- Ginsberg Music Co.
  Roswell (505) 622-5630

NEW YORK
- Manny's
  New York (212) 819-0576
- Drummer's World
  New York (212) 840-3057
- Sam Ash Music Stores
  New York (212) 719-2299
  White Plains (914) 949-8448
  Brooklyn (718) 951-3888
  Forest Hills (718) 793-7983
  Carle Place (516) 333-8700
  Huntington Station (516) 421-9333
  Hicksville (516) 932-6400
- Percussion Paradise
  Staten Island (718) 667-3777
- Alto Music
  Middletown (914) 692-6972
- Long Island Drum Center
  Nyack (914) 358-5303
- Long Island Drum Center
  Plainview (516) 694-5432
  Flushing (718) 353-3585
- Only Guitar Shop
  Clifton Park (518) 371-1232
- Drome Sound
  Albany (518) 436-4000
  Nekoyama (518) 370-3701
- Drum Studio
  Syracuse (315) 463-8965
- Buffalo Drum Outlet
  Buffalo (716) 897-0950
- House of Guitar
  Rochester (716) 544-3500

NORTH CAROLINA
- Music Loft Stores
  Greensboro (919) 378-1068
  Cabarus (919) 968-4411
  Raleigh (919) 872-0331
  Durham (919) 286-9539
- Carver Music
  Washington (919) 975-1030
- Frederick's of Goldsboro
  Goldsboro (919) 735-4481
- Music Consortion
  Raleigh (919) 755-1776
- Music Mart
  Concord (704) 782-6013
- Reliable Music
  Charlotte (704) 375-8662
- Musician's Workshop
  Asheville (704) 252-1249

OHIO
- Columbus Percussion
  Columbus (614) 885-7372
- Tri State Music
  Bryan (419) 636-6996
- Pooler Music & Sound
  Toledo (419) 385-0009
- C. A. House Music
  St. Clairsville (614) 695-5929
- Lentine's Music Stores
  Cleveland (216) 741-1400
  Richmond Heights (216) 691-2700
  Akron (216) 434-3138
- Drum Shop
  Struthers (216) 755-9463
- Zampino's Drum Shop
  N. Canton (216) 499-1198
- Hauer Music
  Dayton (513) 223-2815

OKLAHOMA
- Just Drums
  Oklahoma City (405) 946-3286
- Larsen Musical Instruments
  Oklahoma City (405) 843-1573
- Drum World
  Tulsa (918) 459-0444

OREGON
- Apple Music Co.
  Portland (503) 226-0036
- Horseshoe Music
  Portland (503) 245-8442
- Musician's Friend Showroom
  Medford (503) 772-8366
- Musicians Outlet
  Bend (503) 388-2711

PENNSYLVANIA
- Brighton Music Center
  Pittsburgh (412) 821-5908
- Swissvale Music
  Pittsburgh (412) 351-5882
- Pianos and Stuff
  Pittsburgh (412) 828-1003
- Let There Be Drums
  Erie (814) 453-5933
- Dale's Drum Shop
  Harrisburg (717) 652-2466
- Drums, Etc.
  Lancaster (717) 396-3786
- Terrace Music
  Pottsville (717) 544-6300
- Dave Phillips
  Allentown (610) 820-5600
- The Music Store
  Old Forge (717) 963-1505
- George's Music Stores
  Feasterville (215) 357-6610
  Springfield (610) 543-2553
  Bensyer (610) 640-0777
  North Wales (215) 699-4040
  Spring City (610) 948-0780
- John Taylor Music
  West Chester (610) 696-1812

PUERTO RICO
- Villa Pisano
  Santurce (809) 727-5050

RHODE ISLAND
- Al Trombetti Music
  Warwick (401) 739-0182

SOUTH CAROLINA
- Sims Music
  Columbia (803) 772-3966
- Smith Music
  Spartanburg (803) 583-8222
- Fox Music
  Charleston (803) 571-7744
- Eastside Guitar & More
  Greenville (803) 458-8220
- T.N.T. Music
  Clemson (803) 654-3697

TENNESSEE
- Strings and Things
  Memphis (901) 278-0500
- Pro Percussion
  Madison (615) 868-6088
- Fork's Drum Closet
  Nashville (615) 385-8343
- Rob Payne Music
  Knoxville (615) 531-1988
- Memphis Drum Shop
  Memphis (901) 276-2328
- Soundpost
  Chattanooga (706) 891-9400

TEXAS
- Spair Music
  Garland (214) 272-4700
- Lone Star Percussion
  Dallas (214) 340-0835
- Guitar Centers
  Dallas (214) 960-0011
  Arlington (817) 277-3510
  Houston (713) 952-9070
  Houston (713) 537-9100
- Brook Mays Music
  Dallas (214) 631-0923
- Heart of Texas
  Temple (817) 778-7422
- Caldwell Music Stores
  San Angelo (915) 655-7381
  Abilene (915) 677-2471
  Midland (915) 697-0852
  Odessa (915) 368-4084
- Houston Percussion Center
  Houston (713) 864-5050
- Evans Music
  Houston (713) 781-2100
- Guitar and Banjo Studio
  Beaumont (409) 892-8628
- Hermes
  San Antonio (210) 734-5898
- Kirk Scott Music
  San Antonio (210) 656-4785
- Strait Music
  Austin (512) 476-6927
- Tommy's Drum Shop
  Austin (512) 444-3786
- Donny's Music
  El Paso (915) 593-1035

UTAH
- Wagstaff Music
  Murray (801)261-4555
- Music Village Inc.
  Ogden (801) 399-1418

VERMONT
- Advance Music
  Burlington (802) 863-8652
  Rutland (802) 775-6323

VIRGINIA
- Veneman Music
  Springfield (703) 451-8970
- Southern Music
  Richmond (804) 270-9565
- Audio, Light & Musical
  Norfolk (804) 853-2424

WASHINGTON
- Green River Music
  Auburn (206) 833-2240
- American Music
  Seattle (206) 633-1774
  Tacoma (206) 475-8360
- Music World
  Spokane (509) 328-2853
- Cascade Music
  Everett (206) 353-5519
  Marysville (360) 659-8555
- Skagit Music
  Tacoma (206) 272-7584
- Music 6000
  Olympia (206) 786-6000
- Pacific Music
  Redmond (206) 885-9703

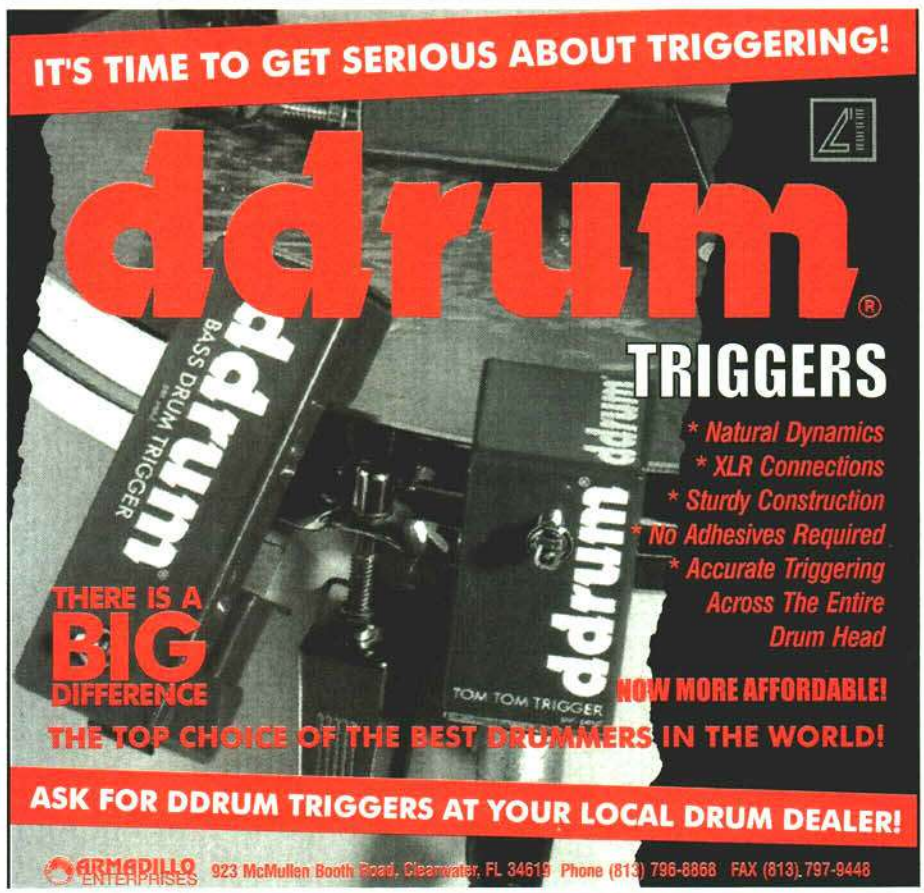
WEST VIRGINIA
- Pied Piper
  Huntington (304) 529-3355
- C.A. Heenie Music
  Parkersburg (304) 422-4676

WISCONSIN
- Cascio Music
  New Berlin (414) 786-6249
- White House of Music
  Waukesha (414) 798-9700
- Uncle Bob's Music
  West Allis (414) 453-2780
- Drums 'N' Moore
  Manawa (608) 222-3786
- Jim Laabs Music
  Stevens Point (715) 341-1666
- Tony's Drum Shop
  Appleton (414) 731-3309

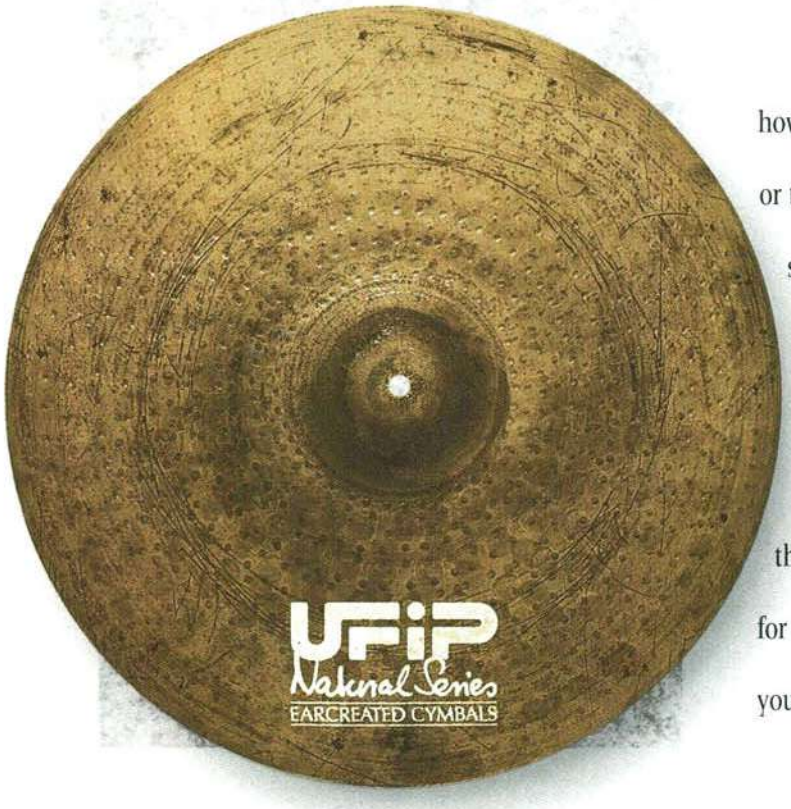
TAMA

response. Rivets can also be removed if the sound is not what is desired, or if the number of rivets is 'choking' the cymbal's sound. Very thin cymbals are not very good candidates for sizzle effects because even one or two rivets do tend to choke the sound very easily. Using screws instead of rivets would likely choke any cymbal quickly due to their added weight and their inability to 'dance' in comparison to a lighter rivet.

"Your question concerning burying cymbals is one that does not currently have much scientific documentation to support the various theories that exist. The most common thought is that one can 'speed up' the aging process of a cymbal by allowing it to oxidize underground for an extended period of time—thus duplicating the sweet and subtle sound of a cymbal that has been carefully played and maintained for twenty years or more. Older cymbals often contain characteristics such as a softer attack, additional shimmer, sweeter high-end frequencies, and overtones that would often be considered 'dry.' How many of these characteristics can be achieved by allowing a cymbal to oxidize—or to simply become dirty—is highly debatable. Many of these sonic traits are acquired by the cymbal's alloy 'fatiguing' through constant use over time. Since the alloy is not physically worked in any way during burial, I have significant doubts that this technique could, in fact, speed the aging process in any way. However, great technological strides have been made over the last decade in the development of innovative techniques with cymbal hammering, lathing, and shaping that help to create in *new* cymbals many of the characteristics sought after in older cymbals."



If you're looking for new cymbals, your eyes are the last things you should trust.



It seems fairly obvious that you can't tell how a cymbal sounds merely by what it's called or the way it looks. The ear is the ultimate measure when a cymbal is played. This is why, at UFIP, the ear is also the ultimate measure when a cymbal is made. So while some players may believe in picking cymbals with their eyes and not their ears, if you're looking for the best sounding cymbals you have to trust your ears and not your eyes.

Play what you like.

exclusive U.S. distributor
Drum Workshop, Inc • 101 Bernoulli Circle • Oxnard, CA 93030 • Tel (805) 485-6999 • Fax (805) 485-1334
UFIP International • Theaterstrasse 4-5 • 30159 Hannover • GERMANY

UFIP
EARCREATED CYMBALS

john miceli
meat loaf

John Miceli could play whatever he likes. He chose Sonor.

"Surviving the punishing demands of a sold out international tour or providing the subtle tones in the studio, recording on a multi platinum album, my Sonor drums never fail me."

Sonor is a drum company like no other in the world. Over 120 years of experience in drum construction and manufacturing have helped to propel Sonor to a unique position of creativity, innovation and progressive craftsmenship.

From Sonic PLUS to Force 3000 or Force Maple through to the Designer Series, the entire production is "Made in Germany" and reaches both the highest level of quality and the most rigid standards of environmental protection.

Top drummers of all styles of music continually prefer to play Sonor. Many of them share their knowledge with others - in clinics, masterclasses, and as teachers in Sonor's new Los Angeles Music Academy. Sonor drums: Premium Value, extraordinary sound quality. **Check it out!**

Sonor's new Sonic PLUS is the most unique drumset in its class. The entire Sonor design conception was applied to a budget-orientated drumkit. With Sonic PLUS, high quality and a low price are no longer a contradiction.

Sonic PLUS features thin birch shells with great resonance and projection. The tom mounting system is externally screwed onto the lugs, so that extra holes are no longer necessary.

The Sonor Auxiliary Mount (SAM) system allows the attachment of microphones or, by using two SAMs, small cymbals or percussion items to the lugs.

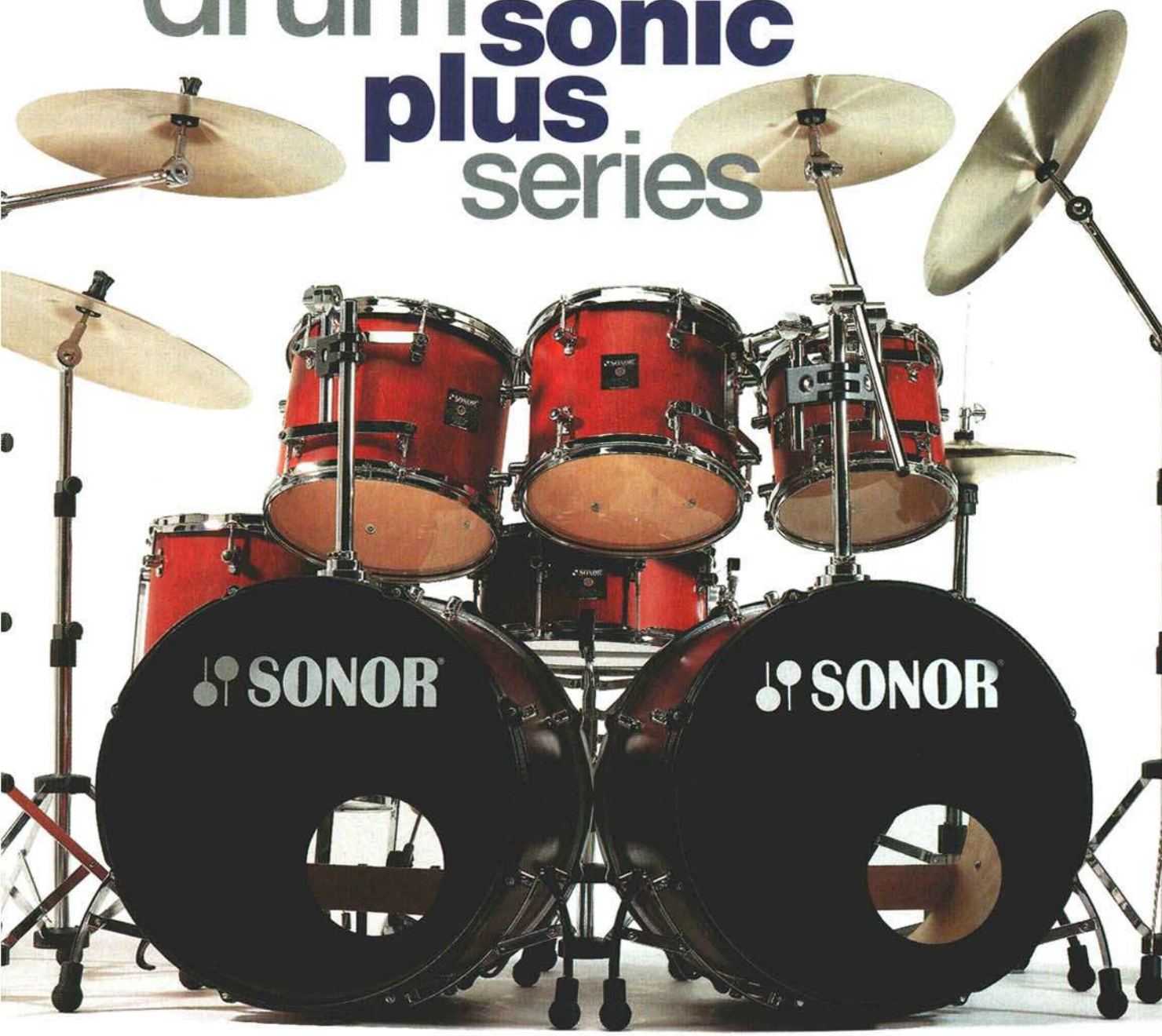
A wide range of add-on accessories are available. This enables the drummer to set up quickly and carry a minimum of hardware.

© SONOR · 30HS. LINK GMBH · 05-96

How to contact Sonor

HSS · A Division of Hohner · P.O. Box 9167 · Richmond VA 23227 · Phone: 804-550-2700 · Fax: 804-550-2768
E-mail: CompuServe: SONOR Germany 100444,2504 or Internet: http://valley.interact.nl/sonor

the drummer's drum sonic plus series



Sonic PLUS Series Setup in Stain Red (SGR 82)

Model # SOP 4027 as shown

SONOR®

A DIVISION OF HOHNER

Clevelander Correction

A *New And Notable* item in the January '96 issue incorrectly indicated that Clevelander snare drums are designed by Paul Yancich. Mr. Yancich is the owner of Clevelander Drum Company. The drums are designed by Tom Freer (percussionist/assistant timpanist with the Cleveland Orchestra), and they feature his patented snare system. Mr. Freer's designs are licensed exclusively to the Clevelander Drum Company.

Drum Tech Renames Products Formerly Made For KAT

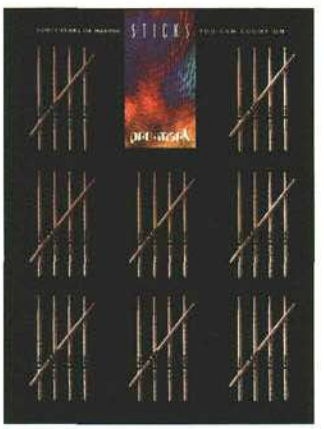
Drum Tech, the company that manufactured *the fatKAT, hatKAT, poleKAT, rimKAT, and flatKAT* for KAT prior to that company's closing, is now offering re-named and updated versions of those products. The new names, respectively, are: *Fat Pedal, Hat Pedal, Pole Pad, Rim Pad,* and *Flat Pad.*

The *Flat Pad* has been updated for better performance with the industry's most current drum modules (including the Alesis *D4* and *DM5,* Roland's *TD-7* and *TD-5,* Yamaha's *TMX* and *DTX,* and many others). The *Hat Pedal* has been optimized for compatibility with modules with continuous-controller type hi-hat pedal inputs. Drum Tech products remain compatible with KAT controllers due to the flexibility of the KAT interface. Earlier versions of Drum Tech products can be updated by the manufacturer. **Drum Tech, 9018 Balboa Blvd., Northridge, CA 91325, tel:** (413) **538-7586, fax:** (413) 538-8274, **e-mail: slipdisk@crocker.com.**

Remo Travel Bags For Djembes And Tubanos

Remo, Inc. has created a lightweight and durable family of travel bags for djembes and *Tubanos.* The bags are constructed of heavy-duty polyester (featuring a red, black, and blue print) and are lined with 1/4" high-density foam. The bags are closed with a YKK zipper; an accompanying tieback ensures a snug fit. All bags have a small tool pouch for wrenches, keys, and other small hardware and percussion accessories. Djembe cases feature a back-pack strap; *Tubano* bags have a rectangular opening to allow the drum handle to protrude outside the bag. A fully lined flap tucks and closes behind the handle to ensure complete protection of the shell. Five bag sizes are available for djembes (priced from $110 to $120); three *Tubano* bags are available (at $105). **Remo Inc., 12804 Raymer St., N. Hollywood, CA 91605, tel: (818) 983-2600, fax: (818) 503-0198.**

Pro-Mark 40th Anniversary Catalog



Pro-Mark has recently released its 40th Anniversary Catalog. Cited by company president Maury Brochstein as "the most ambitious catalog in Pro-Mark's history," the catalog contains data on new products, stick selection hints, information on types of wood, and other details pertaining to the science of drumsticks and accessories. To obtain a free copy of the catalog, contact **Pro-Mark Corp., 10707 Craighead Dr., Houston, TX** 77025, **tel: (800) 822-1492, fax:** (713) **669-8000, e-mail: promark@cis.compuserve.com.**

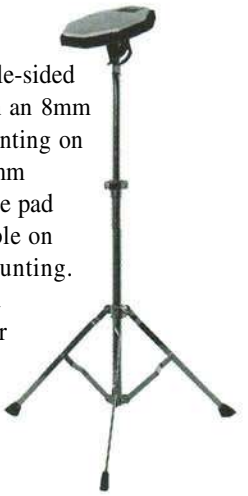
Page Rope-Tensioned Drumkits

After being an on-and-off presence on the drumkit market over the past several years, Page drums is officially back "on"—with custom drums that incorporate the time-honored method of rope tension with high-tech design elements and a new suspension mounting system. Custom snare drums and marching tom-toms have also been added to the Page line. Designer David Page is a veteran of the elite Queen's Guard drum corps in England, and he has adapted the traditional design of rope-tensioned marching drums to the demands of contemporary drumming to create a unique sound and character. **Page Drums, 67190 Peineta Rd., Cathedral City, CA 92234, tel/fax: (619) 320-5183.**

SKB 3G11 Drum Trap Case

The S*KB 3611* Drum Trap Case from SKB has been specifically engineered to house all drum, cymbal, and accessory stands utilized by a drummer, and is said to offer protection and security "far beyond the padded gig bag." Strategically placed straps with reverse-cinch buckles hold all stands and accessories in place within the case, while integral wheels make transport easy. The case is made of ultra-high molecular weight polyethylene, with aluminum valences, neoprene gaskets, heavy-duty locking hardware, and handles at one side and one end to provide balanced handling. The case carries a lifetime warranty to the original purchaser, and lists for $219.95. **SKB Corp.,** 2751 **S.E. Monroe St., Stuart, FL 34997, tel:** (407) **288-7200, fax:** (407) **288-7299.**

HQ Upgrades 6" Pad And Introduces Pad Stand



HQ Percussion Products' *RealFeel* 6" single-sided gum practice pad now comes standard with an 8mm insert installed on the bottom to allow mounting on all brand-name cymbal stands (using an 8mm thread size) or on the new *RealFeel* practice pad stand. The 8mm thread (not usually available on light-duty stands) makes for more solid mounting. Retail list prices are $27.95 for the pad and $49.95 for the stand. Contact your dealer or send $2 for a catalog to **HQ Percussion Products, P.O. Box 430065, St. Louis, MO 63143.**

Grover Pro Percussion Performance Snare Drums

The *Performance Snare Drum* is the latest addition to Grover's *Performance* series product line. The drum is available with either a 10-ply maple or *CST* (Composite Shell Technology) drumshell. The maple drum is available in 5 1/2 x14 ($410) and 6 1/2x14 ($520) versions and features a 10-coat natural wood *Lacthane* finish. The *CST* drum is available in 4 1/2 x13 ($440), 5 1/2x14 ($450), and 6 1/2x14 ($460) sizes and features a black epoxy finish. All drums feature the *Performance Snare System* non-spiral wire snares for increased projection and sensitivity, nodal venting for a faster drum response, high-mass "coffin-style" lugs with rubber bushings to allow the drum to vibrate freely, a Gladstone-style throwoff, feathered bearing edges for minimal head contact, and 2.3mm hoops with nylon washers. **Grover Pro Percussion, 22 Prospect St., Unit #7, Woburn, MA 01801, tel:** (617) **935-6200, fax:** (617) **935-5522.**

Sabian 1996 Catalog, Buyer's Guide, And Softer Clothing Line

Sabian has released its 1996 cymbal catalog, outlining its full range of cymbals and accessories. The catalog also includes setup tips for a variety of musical styles, and information by and about many international Sabian endorsers. A contact card within the catalog also enters the reader in a contest to win a Hand Hammered cymbal setup.

In conjunction with their catalog, Sabian offers a Buyer's Guide brochure that details the different Sabian series with chart-like presentations of information supported by illustrations and photos. The succinct presentation of the material is designed for dealers and consumers who want to know "the most important facts about Sabian cymbals."

Also new from Sabian is an expanded lineup of *Softwear* clothing. Sabian has teamed with Roots Canada and other major suppliers to the music and movie industries to produce a selection of twenty-one exclusive items. These include golf, baseball, denim, and T-shirt styles, a gear bag, sweatshirts, shorts, caps, and premium denim varsity and leather jackets. **Sabian Ltd., Meductic, NB, Canada, EOH 1LO, tel:** (506) **272-2019, fax:** (506) **272-2081.**

New Tama Snare Drums And Hardware

Tama recently introduced 3 1/2 x14, 5 1/2x14, and 6 1/2 x14 bronze-shelled snare drums. According to the company, bronze has "the sound penetration of a metal snare, but the warmth of wood—perfect for the player who wants to be heard without having the 'in your face' quality of some metal snares." All three models are fitted with Tama brass *Mighty Hoops* for increased resonance and superior rimshots; the piccolo features a newly designed lug and cam-lever strainer.

Back in the line after a brief absence are Tama's bell brass snare drums. According to the company, the drums were brought back because of artist demand for the unique properties of bell brass: "It can cut through walls of amplified sound and produce unbelievable rimshots, while at the same time offering a sensitivity and warmth not associated with metal snare drums." The drums are available in 3 1/2 x 14 and 6 1/2x14 sizes.

Tama's *Titan* hardware series has been redesigned with new features and a five-year warranty. The new features include cymbal stands that convert from straight to boom, a lower snare stand for double bass pedal users, a *Security Clutch* double locking system for hi-hat stands, and a more durable joint system that utilizes threaded steel inserts. **Hoshino** (USA) **Inc., 1726 Winchester Road, Bensalem, PA 19020-0886, tel:** (215) **638-8670, fax:** (215) **245-8583.**

LP Mini Timbales And Conga Shell Protectors

LP Music Group recently added 6" and 8" mini-timbales to its percussion line. The drums are fashioned after full-sized *Tito Puente* timbales, with chrome-plated steel shells, authentic Cuban-style tuning, and a heavy-duty tilting mount attached to the shell separator for easy set-up and break-down. The mini-timbales are said to offer a tonal balance between bongos and standard-size timbales, and to be applicable to all musical styles and both percussion and drumset applications. A pair of mini-timbales lists for $189.95.

LP's new *Conga Shell Protectors* are designed to cover the lugs and nuts of any LP, CP, Matador, or World Beat congas, along with drums of many other brands. The devices are made of *Jenigor,* the same material used in LP's *Jam Blocks.* They provide a "bumper" that helps reduce damage to the finish of surrounding congas. They are sold in sets of six at $16.95. **LP Music Group, 160 Belmont Ave., Garfield, NJ 07026, tel: (201) 478-6903, fax: (201)** 772-3568.

Aquarian X-R Drumhead Film

Aquarian president Roy Burns displays the company's new *X-R* drumhead film.

Aquarian now makes its drumheads using a new film developed exclusively for the company. Known as *X-R* (Extra Resonance) drumhead film, the material is said to be tougher than all-purpose drumhead films—and especially resonant in the low end. This, in turn, is said to make the "loose tuning" popular with many players especially easy. Without the unwanted excess high frequencies found in some other films, the *X-R* film is claimed to require no muffling or tape to achieve a low, fat sound on tom-toms and a full, cutting sound on snare drums. Stick response is said to be fast and firm due to the film's high tensile strength. For instruction sheets on "loose tuning" for tom-toms and tuning for snare drums, write or call **Aquarian Accessories, 1140 N. Tustin Ave., Anaheim, CA 92807, tel:** (714) **632-0230, fax:** (714) **632-3905.**

Accusonics Debuts Redesigned Clear-Sonic Panels

Accusonics Manufacturing has completely redesigned its line of transparent acoustic panel systems for stage and studio use. The new design incorporates several improvements, including a gapless, full-length transparent hinge, *Butyrate* channel edge protectors, a no-slip steel-reinforced rubber base channel, and a cable cutout that now comes as standard equipment—all at a lower price than previous designs. Standard 8'-wide systems are available in 4' ($325) and 5 1/2' ($375) heights. *Clear-Sonic* panels fold "accordion style" for easy storage and portability. Heavy-duty covers and sound-absorbing acoustic foam attachments are optional. **Accusonics Mfg., 20221 Shipley Terrace #301, Germantown, MD** 20874, **tel: (800) 888-6360, fax: (301) 540-8300.**

SABIAN Softwear

Denim Jacket $100 US
With leather collar.

T-Shirt $10 US
Comfortable cotton.

Denim Shirt $40 US
Cool blue classic.

Baseball Jersey $48 US
The ideal player's shirt.

Gear Bag $50 US
The rugged hold-all.

Bomber Jacket $308 US
Soft leather deluxe.

Baseball Cap $16 US
With Nubuck peak.

Golf Shirt $36 US
Classic 3-Button style.

To order Softwear

at these special mail-order prices, and/or to receive a *FREE Softwear brochure*, dial:

1-800-81-SABIAN

Visit us on the net.
http://www.sabian.com

Roots
MADE IN CANADA

SABIAN Softwear is manufactured by leading brands like Roots Canada, renowned worldwide as suppliers of fine leather and clothing to the music and movie industries; and as suppliers for Planet Hollywood, Warner Bros. and Harley-Davidson.

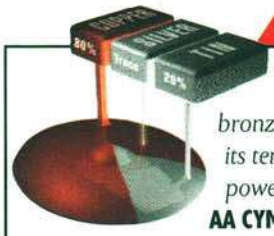
SABIAN
Cymbal Makers
WEAR THE DIFFERENCE.

SABIAN Inc.
100 Enterprise Dr.
Marshfield, MA
USA 02050

Taxes and shipping extra. Items subject to change without notice. Offer valid in Continental USA & Canada only.

SABIAN.

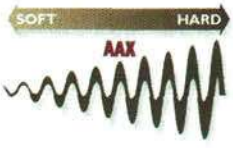
AA



BRONZE IS POWER. *Pure SABIAN bronze is the toughest. Not only does it resist breakage, its tension converts your playing energy into cymbal power. The harder you hit, the more the metal matters.*

AA CYMBALS FOR ROCK: Rock Splash, Rocktagon, Rock Hats, Rock Crash, Rock Ride, Rock Sizzle Hats, Chinese and more.

AAX



CONTROL IS POWER.

The AAX Auto-Focus Response lets you control your sounds, with pure sticking and crashing at all dynamics.

AAX CYMBALS FOR ROCK: Metal Splash, Stage Crash, Metal Crash, Metal Ride, Dry Ride, Metal Hats, Fusion Hats, Chinese and more.

Mike Portnoy *plays AA, AAX, Hand Hammered, B8 Pro and ThunderSheets with Dream Theater.*

Hand Hammered HH

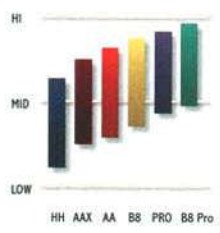
TONE IS POWER. *The warm tones of Hand Hammered cymbals add contrasting darkness to the brighter cymbal sounds of any rock setup. HH cymbals expand into the low- to mid-range for a bigger, fatter sound.*

HAND HAMMERED CYMBALS FOR ROCK: Medium Crash, Rock Crash, Power Bell Ride, Leopard Ride, Rock Hats, Fusion Hats, China Kangs, Thin Chinese and more.

Visit us on the net.
http://www.sabian.com

Right for ROCK

PRO



PITCH IS POWER. *High-pitched cymbals penetrate, so your playing cuts through the rest of the band. The sounds of PRO are extremely cutting and direct, for increased power and clarity.*
PRO CYMBALS FOR ROCK: China Splashes, Pro Crash, Dry Ride, Fusion Hats, Chinese, Mini Chinese, Pro Ride and more.

Chad Smith *plays AA, AAX and Signatures with the Red Hot Chili Peppers.*

B8 PRO

PRICE IS POWER. *SABIAN pricing is the fairest. B8 Pro models, including powerful Heavy and Rock models, deliver professional cut, tonality and durability at a fraction of the cost you might expect.*
B8 PRO CYMBALS FOR ROCK: Rock Crash, Heavy Crash, Light Rock Ride, Rock Ride, Heavy Ride, Heavy Hats, Rock Hats, Chinese and more.

David Abbruzzese *plays AA, AAX and Hand Hammered with the Green Romance Orchestra.*

Playing Rock with SABIAN:

BEN GILLIES
Silverchair

VINNIE PAUL
Pantera

DEEN CASTRONOVO
Freelance

PHIL COLLINS
Solo Artist

MIKE PORTNOY
Dream Theater

PETER CRISS
KISS

JASON FINN
The Presidents of the United States of America

ROB AFFUSO
Skid Row

STEVE WHITE
Paul Weller

ROD MORGENSTEIN
Dixie Dregs

STEVE FERRONE
Tom Petty & The Heartbreakers

JIMMY CHAMBERLIN
The Smashing Pumpkins

CHARLIE GROVER
Sponge

LIBERTY DEVITTO
Billy Joel

CARMINE APPICE
Guitar Zeus

VINNY APPICE
Dio

SIMON GILBERT
Suede

ALAN WHITE
Oasis

DAVID BAYNTON-POWER
James

MARK SCHULMAN
Simple Minds

JO JO MAYER
The Screaming Headless Torsos

SABIAN

Cymbal Makers

HEAR THE DIFFERENCE.

FREE!
This year's *NewsBeat* catalog.
Contact:
SABIAN Ltd.
Meductic
New Brunswick
Canada E0H 1L0
Tel.: (506) 272-2019
Fax: (506) 272-2081

Brady 5 1/2 x 10 Snare Drum

by Rick Mattingly

Small but powerful, this drum from "Down Under" has a lot to offer.

The sound of a 10"-diameter snare drum is an acquired taste, but one that the makers of Brady Drums in Australia have acquired. Having read disparaging comments about other ten-inch snares in various *MD* reviews, the Brady bunch (sorry, I couldn't resist) were eager to have *MD* check out their version of a 5 1/2x10 snare.

A common complaint about such drums is that they sound like oatmeal boxes, coffee cans, or toy drums due to their extremely high pitch and the hollowness of their ring. The Brady snare did have some of those characteristics, but on the whole it had considerably more body and depth of timbre than any other 10" snare I've encountered.

The drum arrived fitted with a single-ply, white-coated Aquarian *Satin Finish* head. Having just attended a Scottish weekend at which I heard pipe-band drummers with extremely high-tensioned field drums, I was reminded of that sound. The main difference was that the Scottish pipe-band drums had an extremely dry sound while this drum had a lot of ring. But after I muffled it a bit with a couple of strips of tape (I couldn't seem to find a 10"

WHAT'S HOT

- wider acoustic range and more body than you'd expect in a drum this size
- excellent craftsmanship and aesthetics
- drumkey-operated screws for everything on the drum

WHAT'S NOT

- can be a bit "ringy" with certain head combinations

Zero-Ring), the sound became appropriately dry.

Something else that reminded me of the pipe-band drums was the fact that the smaller the head diameter, the easier it is to get it really tight with little flex. When tuned up, the 10" head was considerably more taut than a 13" or 14" would typically be. So it was great for tight press rolls and crisp articulation.

The Brady folks also included an Aquarian *Performance II* head—a double-ply model with a black stripe around the circumference and a white dot in the middle—which is Brady's head-of-choice for this particular drum. Although I've never favored double-ply or *Pinstripe-sty\e* heads on snare drums, in this case the head was a perfect match for the 5 1/2 x 10 drum. It took out a lot of the ring and brought the pitch down a bit. There was still a slightly hollow sound to the drum that inspired me to play reggae licks, but there was also a good deal of warmth and body.

It's possible that someone could use this drum as a primary snare in specific situations, but I suspect most would prefer it as an auxiliary snare. The high pitch gives it a lot of cutting power, as does its shell depth.

The drum had six tube lugs and a simple, horizontal snare release lever. Snare tension was adjustable both on the strainer and on the butt plate. The screws holding the snares onto those devices were drumkey-operated, an idea that several manufacturers are using now and that makes much more sense than using traditional screws. But Brady has taken that idea a step further. The bolts that hold the lugs, the strainer, and the butt plate onto the shell are also drumkey-operated. This means that virtually *any* adjustment or repair on the drum can be accomplished with a single tool: your drumkey.

The shell was beautifully finished in Brady's silver gimlet stained-wood finish, and the lugs were isolated from the shell by felt washers. All in all, the Brady 5 1/2x10 is a quality drum that has caused me to reevaluate my formerly negative opinion of 10" snare drums. It carries a list price of $850. If your local dealer doesn't handle Brady drums (and only a few do at this point), contact the U.S. representative at Brady Drums, 1325 Sharon Rd., Tallahassee, FL 32303, tel/fax: (904) 386-2388. Or you can go straight to the source: Brady Drums, P.O. Box 121, Kelmscott 6111, Western Australia.

Accessorizing

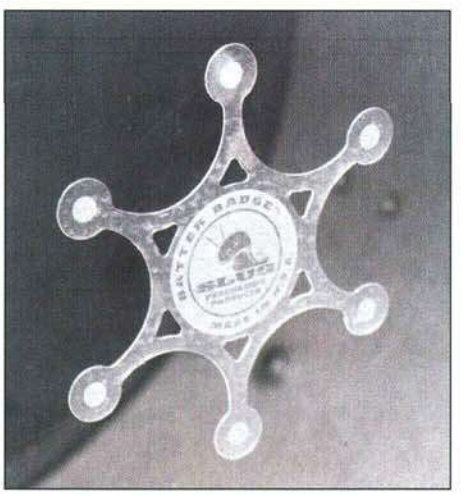
by Rick Mattingly

Every drummer I know augments his or her drumkit with a variety of useful gadgets and specialty items. Here are a few new ones you might want to consider adding to your arsenal.

Batter Badge

This impact pad for bass drum batter heads is in the shape of a six-pointed star, and looks somewhat like an old-fashioned sheriff's badge—hence the name *Batter Badge.* The idea behind its shape is that it is supposed to flex with the head for more powerful sound projection.

In that sense, the *Batter Badge* didn't completely kill the tone from the back head the way some impact pads do. If your bass drum is stuffed with pillows and blankets or the back head is heavily muffled, you probably won't notice a difference, but my 22" bass drum is fairly open to produce a very round sound with a little bit of ring, and the *Batter Badge* didn't interfere with that. It did, however, add some attack to the sound, both with a traditional felt beater and with the Rick Latham beater that I was also in the process of checking out.



Jazz drummers might not need such a device, but rock drummers in loud situations who need some extra attack without losing the overall resonance of the drum might very well benefit from a *Batter Badge.* Suggested retail price is $9.95. For information contact Big Bang Distribution, 9420 Reseda Blvd. #350, Northridge, CA 91324, (800) 547-6401.

Rick Latham Crystal Ball

This round, acrylic bass drum beater falls nicely between felt and wood beaters. It produces a warmer, deeper sound than wood but has more punch than felt. According to the packaging, the beater will flatten out slightly over time to conform to the exact

angle of your pedal. I played it for quite a while without producing any flattening, so I'm not sure how long that would take or if it would affect the sound. (Also, I don't drive my beater into the

head and leave it there, as some drummers do, so that might be a factor.) At any rate, the *Rick Latham Crystal Ball* gave me an ideal blend of punch, articulation and warmth on both 20" and 22" bass drums, and I can see using it for just about any playing situation. List price is $29.95. For information contact Future Perc Percussion Products, P.O. Box 67306, Los Angeles, CA 90067.

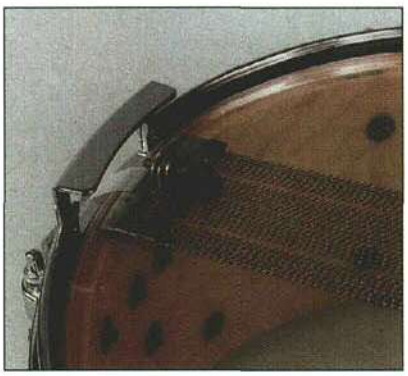
Regal Tip Walfredo Reyes Sr. Cowbell Beater

You may be familiar with the special mounting devices currently on the market that allow you to use a bass drum pedal to strike a cowbell. They're becoming popular with percussionists and drumkit players alike. If you have one (or are considering one), you might want to replace the traditional bass drum beater with one of Regal Tip's *Walfredo Reyes Sr.* cowbell beaters, which was designed specifically for such an application.

The *Reyes* beater is essentially a standard steel beater shaft inserted into a fairly thick wooden shaft—not unlike the lower half of a *2B* drumstick. Onto that wooden shaft has been affixed a fairly stiff rubber striking surface. The sound produced by this striking surface is reasonably cutting, but it has a quality similar to the sound of a cowbell that is slightly muffled by being held in the hand. Some drummers try to get a similar effect with a mounted cowbell by taping it or stuffing an old sock inside it, but that can often result in a sound with no character. With the Regal Tip *Reyes* beater, one can keep the cowbell wide open and still get that slightly muted sound. (Regal Tip states that drummers *could* reverse the beater in order to play with the natural wood surface, which would produce a louder, more cutting sound not significantly different from the sound that would be produced by an ordinary wooden bass drum beater. But the wood shaft would also wear quickly, so they don't really recommend this method.) List price for the *Walfredo Reyes, Sr.* cowbell beater is $21.95.

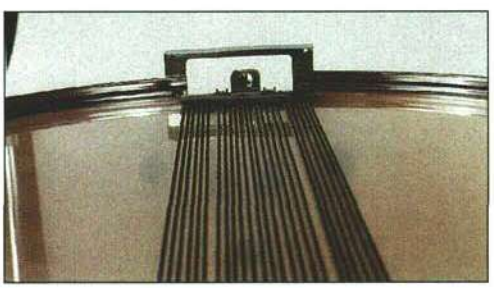
Fat Cat Snares

Drummers who use a wide range of dynamics from whisper-soft to gunshot-loud often have to compromise with snare tension. Slightly loose snares are great when you're slamming backbeats, but they don't respond well when you play delicately. But if the snares are adjusted properly for soft, articulate playing, the drum can sound choked when you really lay into it.



A few models of drums have turned up in recent years that attempt to solve the problem by having two sets of snares and dual strainers. But for those who can't afford to buy a new drum, *Fat Cat* dual-adjustable snares might be the answer. Each unit contains twenty-four individual snares that are in groups of six, twelve, and six. The two groups of six snares are tensioned the traditional way, through use of the drum's strainer. But the twelve snares in the middle have their own adjustment screw, so they can be tensioned looser than the other twelve.

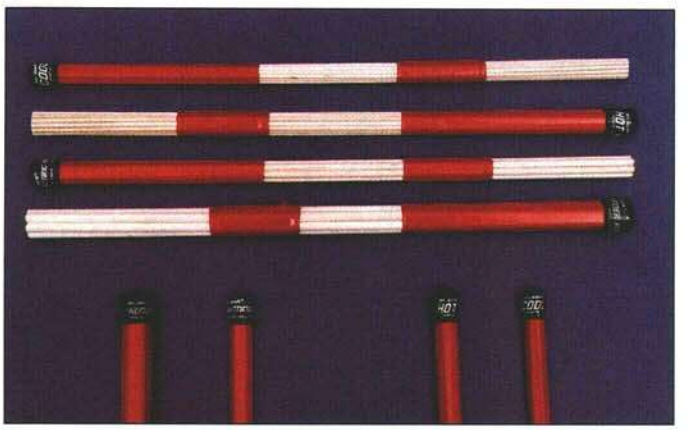
It took a little bit of experimenting to find the optimum tension for each set, but the results were worth it. The drum had a really fat snare sound that worked at a wide range of dynamic levels. It's not as perfect a solution as having two strainers, because for extremely soft playing you could then disengage the loose set and for extremely loud playing you could disengage the tight set. But for those who don't quite go to such extremes in their dynamics, the *Fat Cat* snares can improve the response of your drum over a wider dynamic range than that obtainable with ordinary snares. List price is $24.95. Contact Big Bang Distribution, 9420 Reseda Blvd., Suite 350, Northridge, CA 91324, (800)547-6401.



Pro-Mark Rods

From *Lightning* and *Thunder* to *Hot* and *Cool,* Pro-Mark is making multi-rods for all occasions. *Hot Rods* are the originals that have been around for several years now. Each *Hot Rod* is made up of nineteen wood dowels that are taped together and produce a sound that falls somewhere between a stick and a brush. The dowels clicking together can add color to the sound when the rods are used on a tom-tom, but the click is generally covered up by the sound of a snare drum.

Cool Rods are smaller, consisting of nineteen slightly thinner dowels. The sound quality is very comparable to that produced by the *Hot Rods,* but the *Cool Rods* don't produce quite as much volume, so they might work better in smaller groups or in more acoustic, "unplugged" settings.



As a complete unit, the *Lightning Rods* are about the same size as the *Hot Rods.* But the *Lightning Rods* consist of only seven dowels (each considerably thicker than those on the *Hot Rods)* that are slightly rounded off on the edges. They produce a sound that is a little sharper and more defined—closer to a stick sound than a brush sound. Played on tom-toms, the click sound from the dowels hitting together is less pronounced.

The *Thunder Rods* are the biggest of the group. They consist of seven dowels that are each nearly the diameter of a thin timbale stick. For those who like the sound of multi-rods but like to hit hard, this would be the set to use, since they can stand up to harder playing better than any of the other models and could be used to generate some pretty fat backbeats.

Each of Pro-Mark's *Rods* models carries a list price of $17.95 per pair.

The Randy

This device for hi-hats is related to the idea of a drop clutch—in the sense that it allows one to quickly put the hi-hat cymbals in a closed position so that the left foot can switch to another bass drum pedal. But whereas a drop clutch allows the top hi-hat cymbal to "drop" onto the bottom cymbal, the *Randy* alters the position of the bottom cymbal. The stated advantage is that you can set your hi-hats in a loose, "slooshy" position if you like, rather than having them closed all the way.

The *Randy* consists of two separate units that clamp around the shaft of the hi-hat stand. The bottom unit attaches just below the collar at the point where the upper tube goes into the lower tube. The top unit attaches to the upper tube. (You leave the wing nut on the hi-hat's collar loose so that the upper tube is free to move.) The top section of the *Randy* simply slides into the bottom section, meaning that once you have the two sections in place you can leave them there and it won't cost you any extra set-up or teardown time.

When you want to free your left foot to play a second bass drum pedal, you grasp the upper tube of the hi-hat stand and jerk it upwards, which engages the *Randy.* (The photo shows the *Randy* in this position.) If you want to return the hi-hats to their normal position so that you can use the pedal, you can flick out the lever on the side, which allows the top tube to drop back down.

The unit I tested did what it was supposed to do. One could easily go from the closed position to the normal position in the middle of a song, since flicking the lever is fast and easy. Depending on the tempo of the song, one *might* be able to jerk the top shaft upward in between backbeats, but I suspect that most changes in position would have to be made between songs.

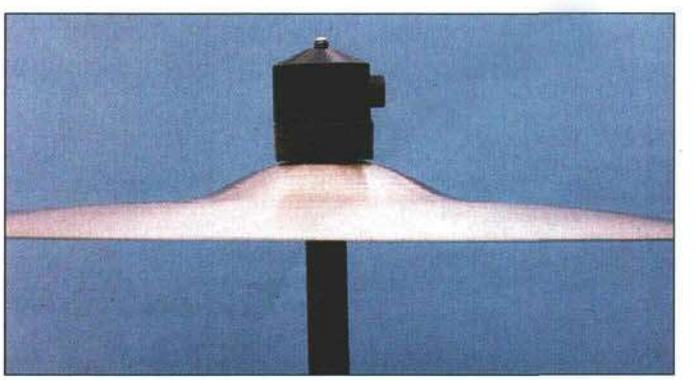
You can't use the *Randy* on just any hi-hat stand. For starters, you have to have fairly large-diameter hi-hat tubes. The clamps are too big to fit on the thinner tubes of '60s-era Ludwig or Rogers hi-hats, or on those that are commonly packaged with student or budget-priced kits. Additionally, because you do not tighten the wing nut that usually holds the top tube in place, you might have some rattle (unless the receiving end of the bottom tube has a good nylon or plastic collar).

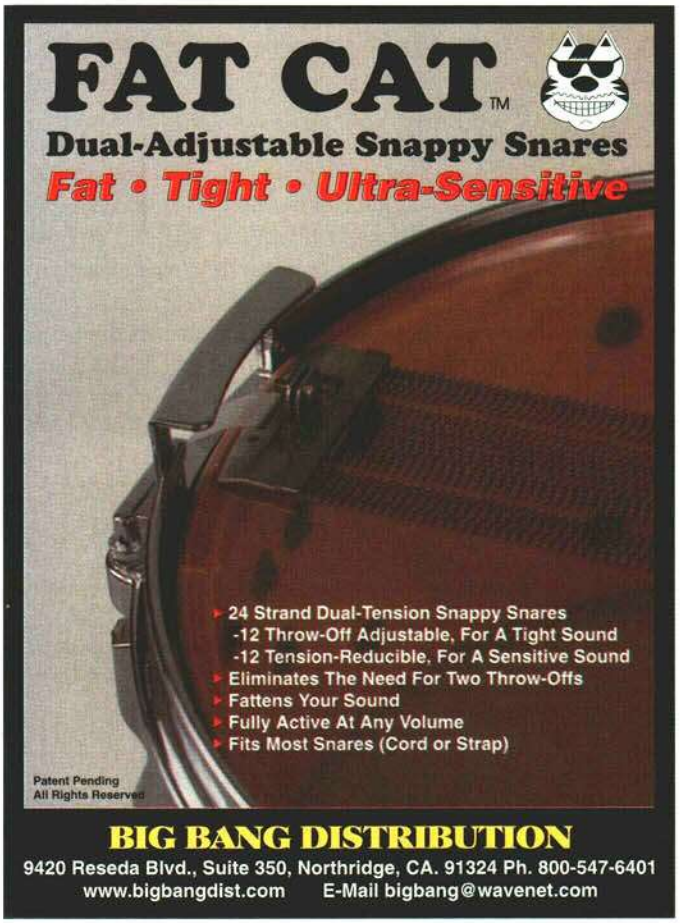
The *Randy* itself could benefit from some design modifications. Two of the screws that hold the bottom unit on the lower hi-hat tube also hold the lever and spring. If I tightened them enough that the *Randy* didn't slip when playing the hi-hat with my foot (and I'm not one for stomping the hi-hat particularly hard), the lever wouldn't operate. I eventually solved the problem by putting a memory collar directly under the top unit of the *Randy.* But a better solution would be for the manufacturer to alter the unit so that the spring and lever are not connected with the same screws that are supposed to hold the unit in place.

List price of the *Randy* is $45. For information, contact: Tania Kendall, 7924 Rosewood Ave., Los Angeles, CA 90048.

Slick Nut

The best line I ever heard at a drum clinic came from Roy Burns, who said, "Drummers are subject to various physical laws of nature, one of which is that if you drop a wing nut, it *will* roll under your bass drum." But if you use a *Slick Nut,* you won't need



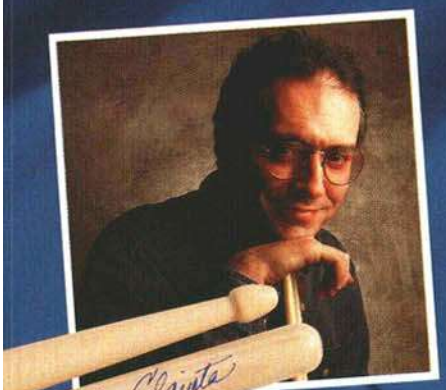


to use traditional wing nuts at the top ofyour cymbal stands.

The main gimmick behind this device is that is has a quick-release button so that you can pull it off the stand without having to unscrew it. For that matter, you can put it on the stand the same way, but it also tightens down with the traditional screw action, allowing you to put the combination cap and felt washer exactly where you want it for tight or loose mounting. The device would be most appreciated by drummers who do a lot of one-nighters and thus want to tear their kits down as quickly as possible.

An additional feature of the *Slick Nut* is a set screw that tightens down and locks the quick-release button. This is intended to deter cymbal theft if the drumkit must be left unattended. It isn't a fool-proof system, because a determined thief inventive enough to carry a small set of pocket tools (including a set of allen wrenches) could "unlock" the system. But it certainly would discourage the more spontaneous "passerby" thief.

The *Slick Nut* is remarkably engineered and high-tech for such a simple device, containing sixteen "precision parts" made of steel, stainless steel, and *Delron.* It includes an adapter that can be used for Pearl and Tama cymbal stands. The *Slick Nut* sells for $34.95 plus $5 shipping and handling per unit. Contact M.D. Custom Accessories, Inc., P.O. Box 702, East Hampstead, NH 03826, (603) 382-9585.

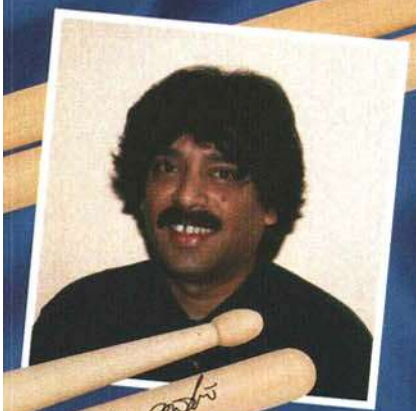


Vinnie Colaiuta,
Sting

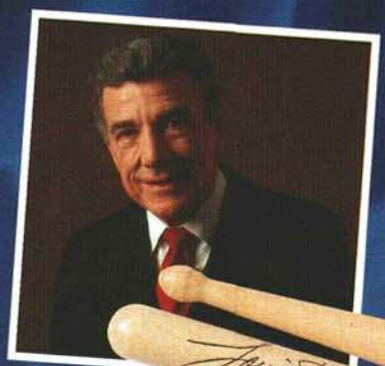
Tony Williams

Dennis Chambers,
John McLaughlin

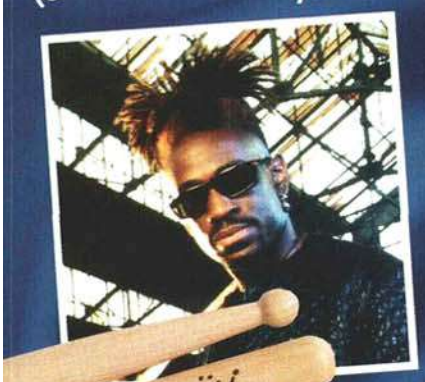
Long Before They Put Their Signatures On Our Sticks, They Put Them On The World Of Music.



(Coming Soon) Trilok Gurtu,
Crazy Saints

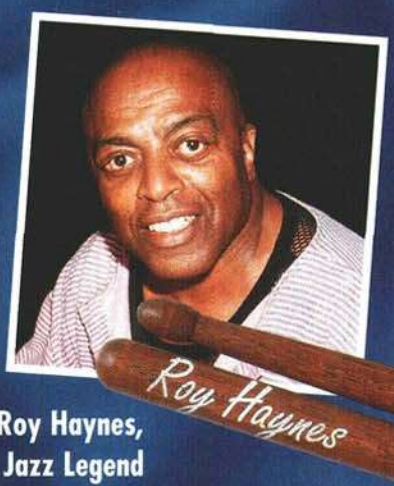


Louie Bellson,
Jazz Legend



Will Calhoun,
Living Colour, Wayne Shorter

John "J.R." Robinson,
Studio Great

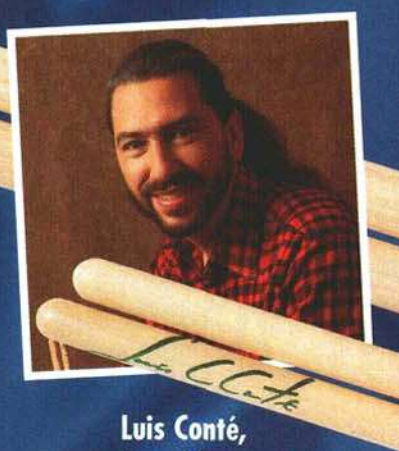


Roy Haynes,
Jazz Legend

Eric Singer, KISS

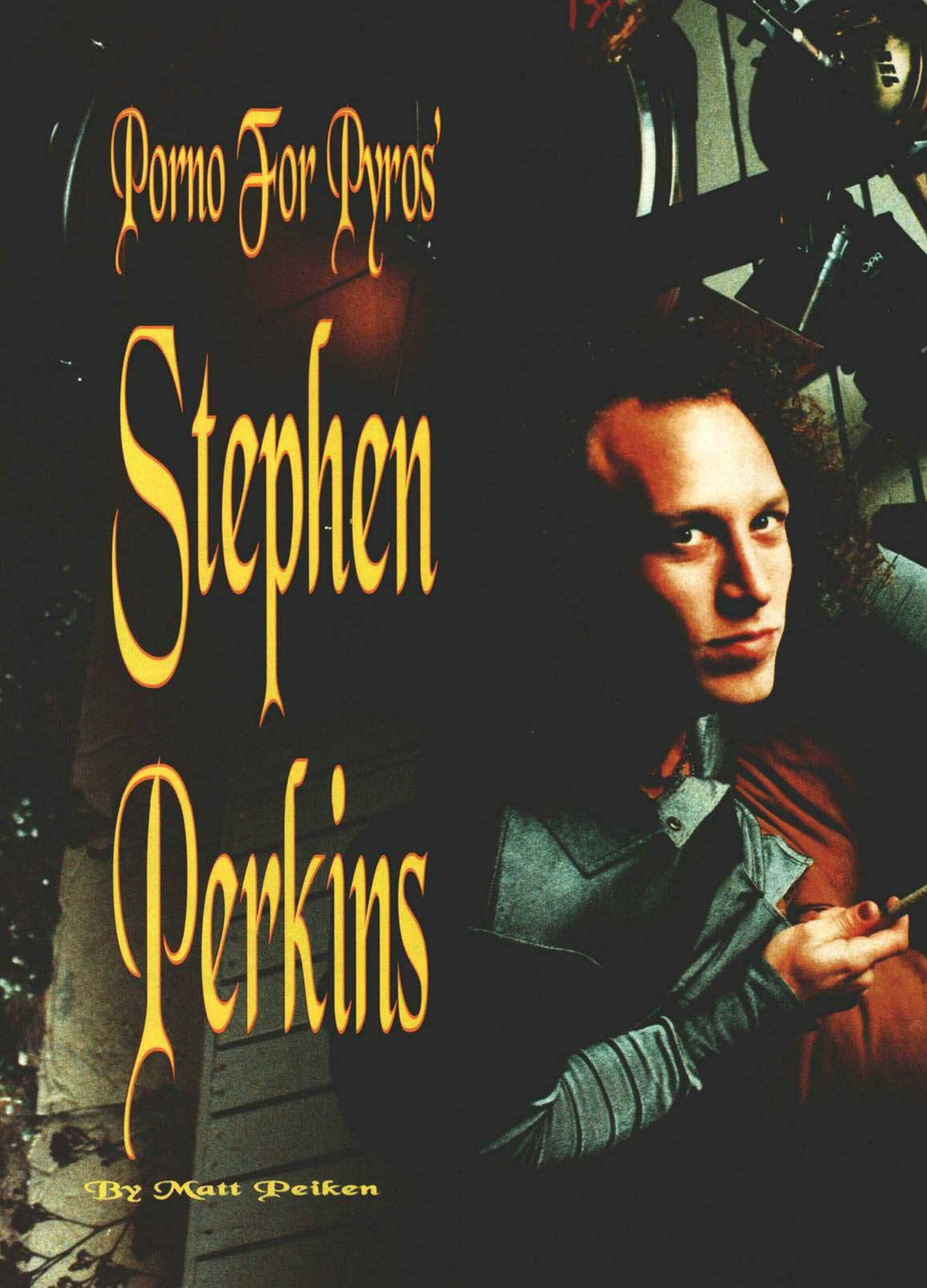
Zildjian®

The Only Serious Choice.



Luis Conté,
Latin Great

© 1996 Avedis Zildjian Company



Porno For Pyros'

Stephen Perkins

By Matt Peiken

The Healing Power Of Drumming

Photos by Aldo Mauro

The night after his older brother, Marc, died from congenital heart failure, Stephen Perkins sat behind his kit and opened the first show on a U.S. tour with Porno For Pyros. A minute into the opening song, at San Francisco's Warfield Theatre, the wall behind the stage and audience collapsed, and it took nearly half an hour to pull out an injured security guard.

The rest of the concert, from a fan's perspective, was a disaster. But Perkins played with astonishing vigor and ferocity, grinning so widely at times that you couldn't miss his smile, even from the balcony. This wasn't the first time drumming helped him heal.

"I felt weak when I wasn't on the kit," Perkins relates. "So I put pictures of Marc and my family around the set. Marc was an extremely energetic, hyper person, and I tried to put that energy into my music. I thought of him and his life. The sadness, confusion, and answers I came up with—I put it all into my music. I became a very physical drummer at that time. It was spiritual, too, but I just loved smashing them. It wasn't just in anger, though, it was positive energy. It's always positive energy when you hit a drum."

"Drums aren't just for people who *consider* themselves *drummers. They're for* anybody who can get enjoyment or healing or **spiritual** power from them."

Much has changed for Perkins in the four years between Porno For Pyros albums. He lost his brother, fell in love, concerned himself with the environment, formed an improv group, developed a couple of music-business ideas, played on some friends' records, and—not the least important of which—redefined his role as a drummer.

If you've missed the spiritual nuances of Stephen's playing over the past ten years—first with Jane's Addiction, and later with Porno For Pyros—the new, exotic Porno record will immediately throw you. The Perkins of old—the fast beats, heavy grooves, and romp rock 'n' roll playing style—appears only in fleeting flashes on *Good God's Urge.* Instead, we hear samples, electronic sounds, assorted percussion instruments, and sedate, hypnotic rhythms. Indeed, it's a far cry from "Mountain Song" and "Ain't No Right."

But once the music passes through your ears and into your soul, you realize this can't be anybody *but* Stephen Perkins, who has always approached music more with his heart than with his hands. "I still like to bash it out when the time is right, but I'm really finding a lot of joy and creativity in the softer, more spiritual elements of our music," he says. "I guess you could call it maturity, because I don't know if I could have let the music breathe this much before. But I just feel so good about the mood and the tone of the new record."

That Stephen went in this direction with his drumming wouldn't surprise anybody who's ever been to his house in Reseda, California. You can't walk into a room without tripping over a tabla, timbale, bongo, shaker, chimes, handbells, slit drum, steel drum, talking drum, and other trinkets, some of which Perkins can't even name. One way or another, he's slipping them onto his records.

To keep from withering from inactivity during Porno's downtime, Perkins played percussion on recent discs from the Red Hot Chili Peppers, Love And Rockets, and No Doubt—and began playing with an experimental, improvisational group called Chemicals. He also kicked up his entrepreneurial senses.

Perkins wants to manufacture and sell replicas of the odd percussion instruments he's created over the years and, in the name of environmental awareness, hopes to form a company that would build drums made from carbon steel. He also wants to open drumming camps for special-needs children, an idea born from his appearance at the 1995 Modern Drummer Festival, when he invited kids in the audience to jam with him on stage.

"Aside from a great, supportive family," Perkins says, "drumming is the one thing that's always been there for me. It's kept me down to Earth. It's kept me away from bad scenes. It's therapy for me. When I'm hurting, I go straight to the drumkit. Even at eight years old, I knew I felt best when I was sitting behind the drums. When my parents sent me to my room, I was like, 'Yeah, I get to go to my room!' because that's where my drums were. They told me that when I was ten, they came into my room once to tell me to shut up, that I was playing too loud. But I had my eyes closed and I was just smiling and laughing while I was playing. How could they tell me to stop? So they just closed the door. I don't think I was making music back then, or at least it didn't sound like music to anyone else. But they knew it was music to *me.* And they're really proud of me now, I think, because I've stuck with it. I lived out my fantasy."

MP: Tell me about the process of making the new record. You were telling me that it was a strange trip.
SP: It *was* strange—and frustrating at times—because it took us about a year and a half to make it. But it was also very beautiful and inspirational and completely different from any other record I've made. We were going to do the record in Lake Tahoe. We brought all the gear that's in my back room up there. We hung out there for a few months, did some snowboarding, and tried to make it work. But the vibe wasn't right, so we came home.

Then Martyn [LeNoble], our bass player, left the band halfway through making the record. He just had some personal problems he needed to take care of, and he wasn't able to contribute creatively anymore. So we had a few friends fill in for him. Mike Watt played on two songs, Flea played on one, and David J, the bass player from Love And Rockets, played on one.

We recorded the whole thing at this house in Malibu called Shangri-La, and I think we just felt more at home at the beach. The house was first owned by Robbie Robertson. Jimi Hendrix recorded there, Elvis, the Stones. The Who lived there, and just by chance I picked the room Keith Moon stayed in. Even Mr. Ed used to live there! We had actually gone to Indonesia first, where we wrote a few songs—"Tahitian Moon," "Porpoise Head," "Good God's Urge"—and we came home pumped and ready to go.

We didn't rehearse the songs much at all, and we cut all the basic tracks one right after the other. What was really great is that we'd set up the kit for one song, tear it down, and then use a different setup—maybe in another room of the house—for the next song. Every song had its own unique vibe. One song would take a couple of days to get down and another would take a few weeks. The song "100 Ways" took about three months. And we recorded each song many times, a bunch of versions.

MP: I can see an upside and a downside to recording that way. While you live more with each

We all started By listening to Stravinsky on headphones, and the idea was to use that as an inspiration to improvise off of and play whatever came to mind. It was great because it took all of us completely out of our element. I mean, I've done thousands of jams. But this was different from any other situation I've played in."

song, it also can take away from the spontaneity that you, as a band, seem to thrive on. After a couple months of working on just one song I would think you'd burn out on it. And it sounds like you weren't the same band finishing the record as you were when you started it.

SP: Well, there's definitely an evolution there. "Dogs Rule" is the first song we did, and it's very much like what you're used to hearing from us—drums, bass, and guitar just going for it in the old Jane's style. We recorded "Freeway" about a year and a half later, and it has electric sounds and very sparse performances. It wasn't a bad year and a half, just a long one. And it was a very personal session.

A lot happened to us as a band and as individuals in the course of making this record. We went through our problems with each other, some of them having nothing to do with the music. There were some stressful moments, and not everybody in the band was up for creating music at the same time. We took a trip to Bali. Some of us fell in love, some of us had our hearts broken. And when we got to Malibu, it took a while for the spirituality of the house to sink in.

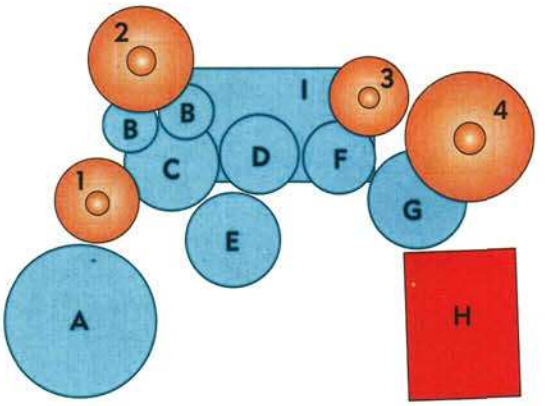
"Dogs Rule" reminds me of Hollywood, and we recorded that song before we understood what it meant to be living and recording at Shangri-La. But then there's a song like "Good God's Urge," which we recorded around the kitchen table, and I think at that moment we were all in the same head space. And that became the name of the record.

This band always seems on the edge of disaster, but in a good way. We're all friends, and if someone's going through tough times, we're there for him. Screw the record; it can wait. We take these trips together to Fiji and Bali just because we want to hang out together. It has nothing to do with the music, but then the music becomes a soundtrack for our experiences together. At least that's the way it was for this record.

And that's a lot different than how it got to be in Jane's. By the time we split up, we weren't even speaking to each other. Now we're all cool with each other, but it just got to the point in that band where something had to be done.

MP: With such a personal record—lyrically, musically, and spiritually—will it be difficult for people to get into and absorb?

Stephen's Setup



Drumset: Drum Workshop
A. 26" Ludwig timpani
B. bongos
C. 14" wood timbale
D. 8x12 tom
E. 6x14 snare
F. 5x10 snare (soprano)
G. 11x15 tom
H. *drumKAT*
I. 16 x 24 bass drum

Cymbals: Zildjian
1. 13" A *Custom* hi-hats
2. 16" K *Dark* medium-thin crash
3. 12" thin hi-hats with rivets
4. 22" K medium ride

Hardware: DW stands, pedals, and mounts

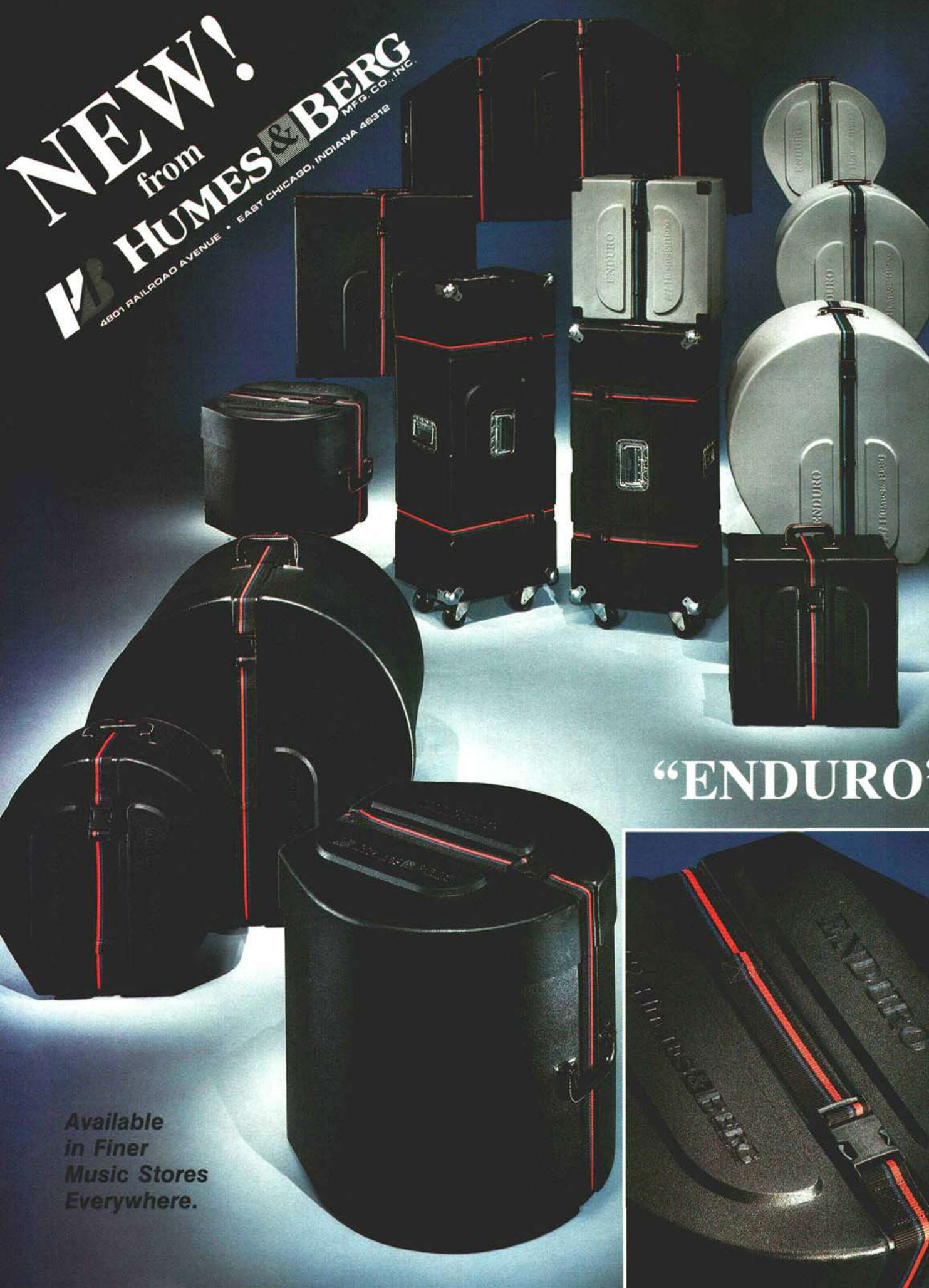
Heads: Remo clear and coated *Ambassadors* and *Emperors* on snares and toms, *Powerstroke 3* on bass drum batter

Sticks: Pro-Mark *Jazz* and 727 models in oak with wood tips, Pro-Mark *Hot Rods* and other specialty sticks

Electronics: LP *Spikes,* DW trigger pedals, Roland 5330 sampler, Alesis *D4* brain, Akai 2500 sampler, *Zendrum*

Percussion: Meinl bongos and congas

NEW!
from
HUMES & BERG MFG. CO., INC.
4801 RAILROAD AVENUE • EAST CHICAGO, INDIANA 46312



"ENDURO

Available in Finer Music Stores Everywhere.

It's definitely not the kind of record you can just groove to when you put it on for the first time.

SP: I think it's going to surprise people. I know it surprised the president of our record company. He thought what we did was really cool, but he didn't know how the kids would relate to it. So he wanted us to go back into the studio and do one more hard song, and we gave it an honest try. But it just wasn't in us. Here we'd spent months working on each of the other songs in this beautiful beach house, and they gave us something like two weeks to put a faster song together at this recording studio in Hollywood. The vibe wasn't there and it had nothing to do with the music we were making.

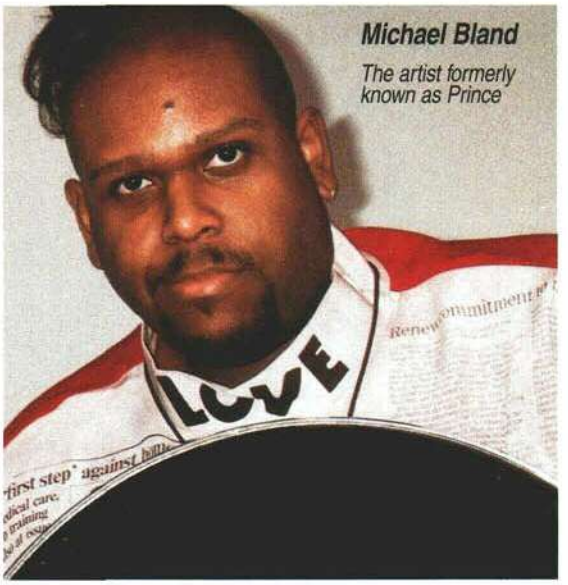
The first Porno record was based a lot around the L.A. riots, because that's what was going on when we made it. It had a lot of attitude, and that came across in the music. In that sense, the new record really isn't that different. It's still a product of our insights and experiences, just *different* insights and experiences.

I still want people to like it because I think music's out there to make people smile. I'm sure people will go in expecting a certain sound, only because Perry and I have a history of making a certain kind of music. But to me, this is really a punk record, because punk is all about doing what's not happening, doing what's not popular.

Porno's place in time is about spirituality and opening a third eye. The people in my circle are looking at the year 2000 and thinking about healing the Earth. I think this record is a good soundtrack for that.

MP: How has playing with Mike Watt changed or affected the way you play?

SP: Actually, he's affected me a lot. He's a very interesting musician because his phrasing is so strange to me. He leaves air in the oddest places. He stops playing and you think he's screwing around, but that's just his pocket. And he doesn't always start on the 1—he waits—and musically that's changed us all. He never plays a song the same way—he interprets it differently nearly every single time—yet his timing is impeccable. He also stares at my feet, I



Ahead of his Time!

Michael Bland is the anchor. The foundation for the sound that defines a generation. His drum heads? Attack™ Series Thin Skin II™. Drumheads fit for a king...or a prince!

ATTACK™ drumheads

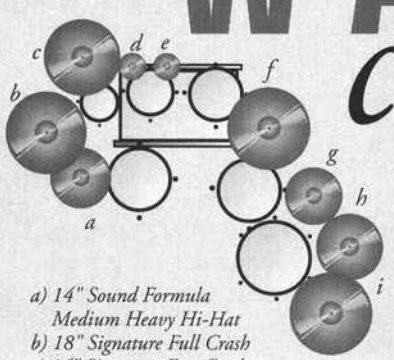
Stay ahead with Attack Series™ drumheads. . . by Cannon Percussion

CANNON® Percussion • 2773 E Midlothian Blvd. • Struthers, Ohio 44471 • (330)-755-6423

WACKERMAN

chad

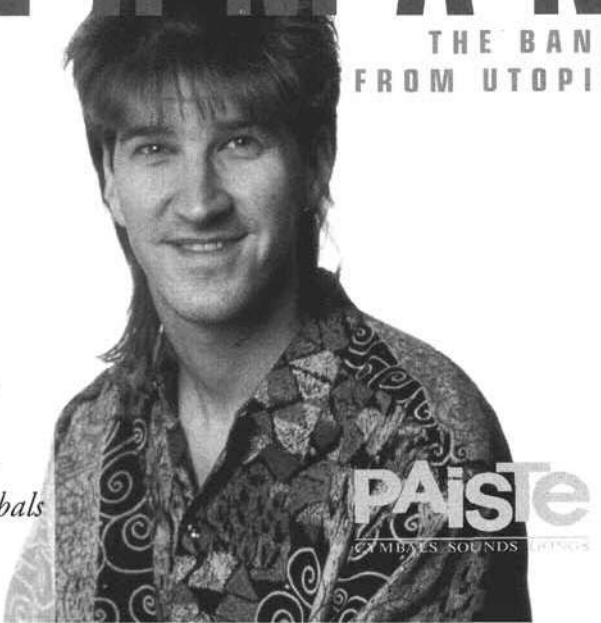
THE BAND FROM UTOPIA



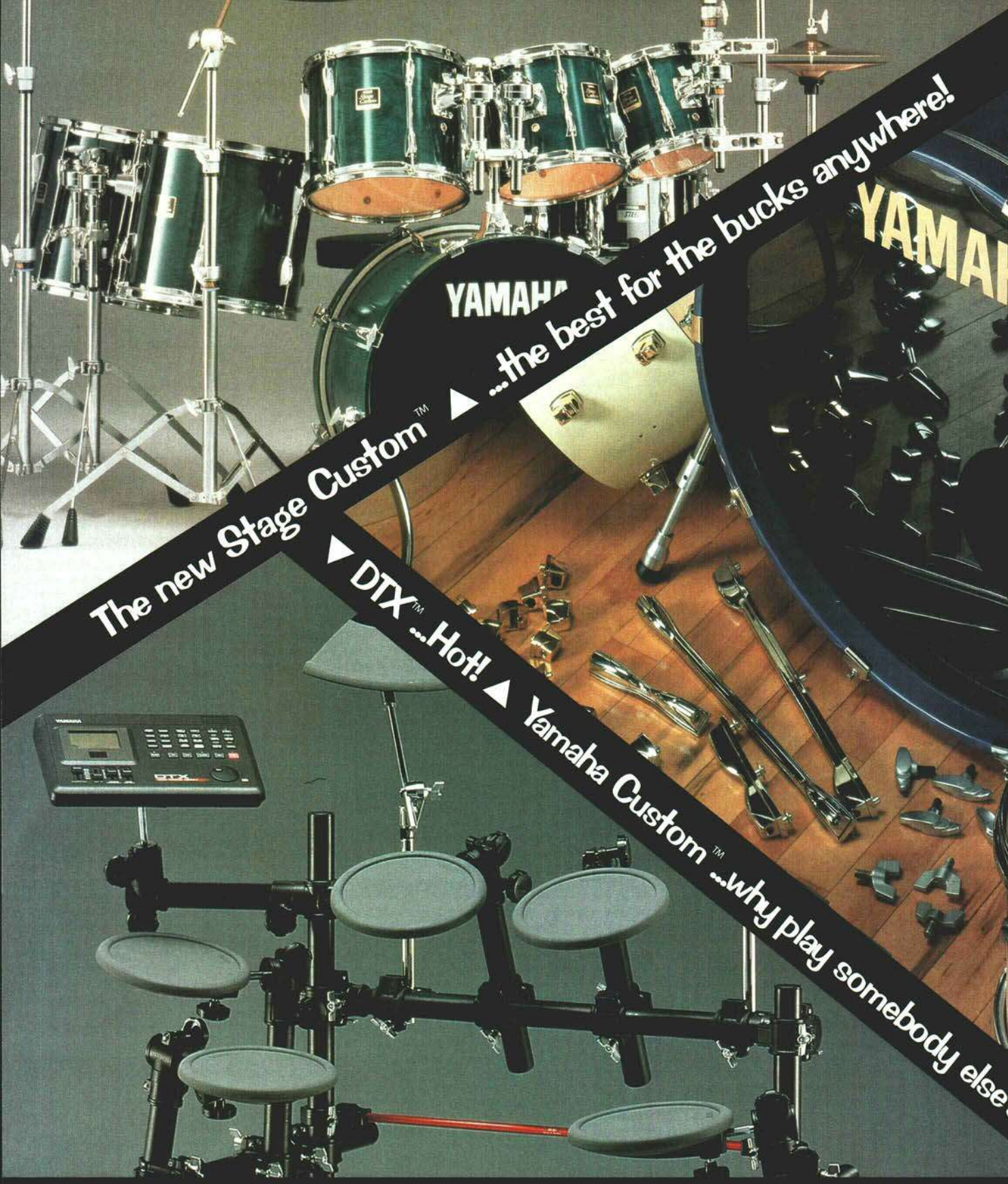
a) 14" Sound Formula Medium Heavy Hi-Hat
b) 18" Signature Full Crash
c) 16" Signature Fast Crash
d) #3 & #7 Cup Chime
e) #3 & #5 Cup Chime
f) 20" Signature Dark Full Ride
g) 13" Signature Dark Crisp Hi-Hat
h) 18" Signature Fast Crash
i) 20" Signature Thin China

Call 800/472-4783 for free literature

"From a whisper to a roar, Paistes are the most musical cymbals I've heard"



PAISTE CYMBALS, SOUNDS



Yamaha Drums...

They're what you should be playing.

YAMAHA®

Band & Orchestral Division
PO Box 899
Grand Rapids, MI 49512-0899
Yamahaed@ix.netcom.com

guess to watch the way I play the pedals. I've never been so aware of my kick drum before.

Mike's a very disciplined player, especially in his work ethic—he works his ass off. Sometimes I don't think we work hard enough for him. He's so used to doing shows all the time, where we're more laid-back. He's also a very smart man, like an encyclopedia. You can ask him about the last twenty-five years of Spanish history or where the best places are to get garlic, and he'll tell you.

He's definitely doing the summer tour with us. But he's got his own project going and he's working on songs for his new record. So who knows if he's going to stick around with us. He's having a good time now, though, and likes our music. And we love playing with him. But it could be an assortment of bass players after this. The only three permanent members right now are Perry, Pete, and me. We can make music with just the three of us, but we like having our friends come around and play.

MP: You mentioned electronics, which is something you've never really tried to incorporate into your drumming before. What opened you up to that?

SP: I don't think I wasn't open to it before, but the ideas just never really came up before. Perry produced the album this time and he had a bunch of ideas for what he wanted to hear. Some of those ideas meant not thinking as a drummer normally does, but being more open to what the music needed.

There were times when I laid a part down and they went back over it and muted out the kick drum in certain spots because they wanted to hear how it would sound with a little open space. They did the same thing with some of the guitar parts. We just went about it very strangely, and we used the studio as an instrument as well. It was totally anti-rock 'n' roll. At first you trip out, but you have to put your ego aside and be open to dropping a lot of the formulas you build up over time. We put ourselves in a different head space to make this record.

MP: But you've always seemed very open to experimentation, not locked into playing anything in particular.

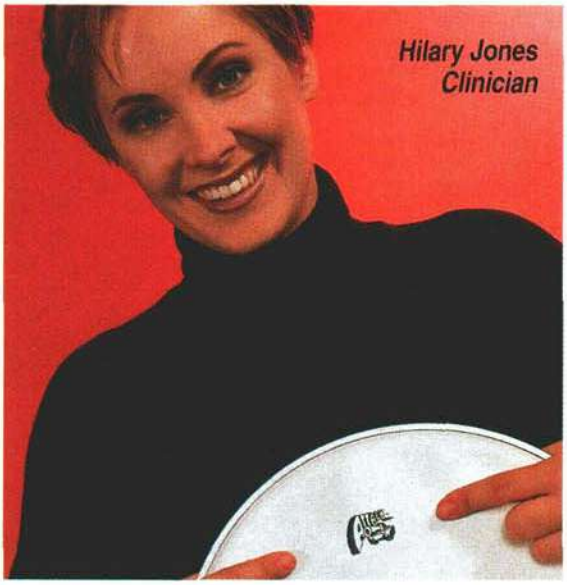


Photo Credit Alan Zonder

Ahead of her Time!

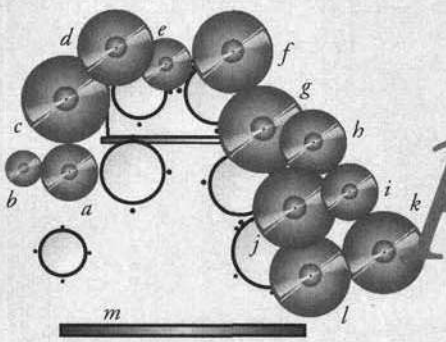
Hilary does plenty of clinics and has played with great bands like Tribal Tech. Her drum sound is important! She uses Attack Clear & Coated Drumheads.

ATTACK™ drumheads

Stay ahead with Attack Series™ drumheads. . . by Cannon Percussion.

1-216-755-6423

CANNON® Percussion • 2773 E Midlothian Blvd. • Struthers, Ohio 44471



a) 13" Signature Dark Crisp Hi-Hat
b) 8" 2000 Splash
c) 22" Signature Flat Ride
d) 17" Signature Full Crash
e) 11" Formula 602 Splash
f) 18" Signature Full Crash
g) 22" Sound Creation Dark Flat Ride
h) 16" Signature Full Crash
i) 12" 2000 Splash
j) 21" Signature Full Ride
k) 20" 2000 China
l) 19" Formula 602 Thin Crash with 4 rivets
m) Paiste Percussion Set

Call 800/472-4783 for free literature

WERTICO

PAT METHENY GROUP

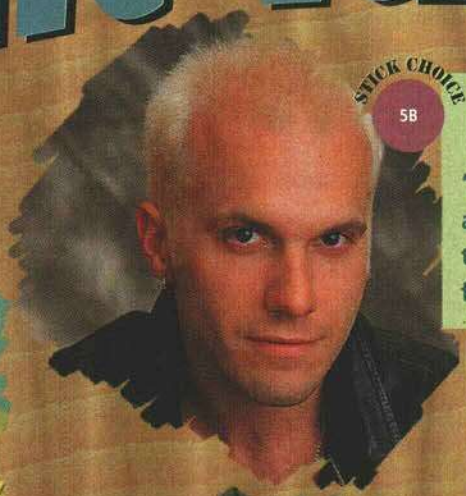
paul

"I love my Paistes even more than I love aerobatic flying. In regards to both, the rides are great, but when it comes down to crashes...well, you can figure it out."

PAISTE

CYMBALS SOUNDS GONGS

Even More Straight Talk



STICK CHOICE 5B

Van Romaine
Steve Morse

"Incredibly durable and consistent — the perfect wood for me."

STICK CHOICE FUSION

Dony Wynn
Brooks & Dunn

"Quality always stands the test of time. Wake up and smell the chowder you bucket heads!"

STICK CHOICE BLAZER

Joel Rosenblatt
Spyro Gyra

"So you think all sticks are alike? All I know is I'll throw 12 pairs of Vater in my bag and everyone I reach for is consistent in weight, feel and balance."

STICK CHOICE TIMBALE & 5B

Richie "Gajate" Garcia
Independent

"I've traveled the world and have tried every stick... with Vater I found the quality I was searching for."

These guys have cut through the hype to play Vater's perfect wood. They've found the source, and so should you. PLAY VATER

VATER PERCUSSION USA

GOOD WOOD... perfected

VATER PERCUSSION, INC • 270 Centre Street • Holbrook, MA 02343 • Tel: 617-767-1877 • Fax: 617-767-0010

SP: Yeah, but before I always knew that I was at least going to play everything on the drumset. This time I used electronic pedals, a *drumKAT,* and a *Zendrum,* which is this instrument where you tap on sensors with your fingers. It just came from everybody wanting to hear some fresh sounds.

Other times the song required not really playing drums at all. "Kimberly Austin" is a beautiful story about an artist in San Francisco who has only one leg. I felt there was no room for the kit there, so I just put down a bass drum and some snares. For the song "Porpoise Head," I knew traditional cymbals weren't going to give me the sound I was looking for, so I went for the Coke bottle.

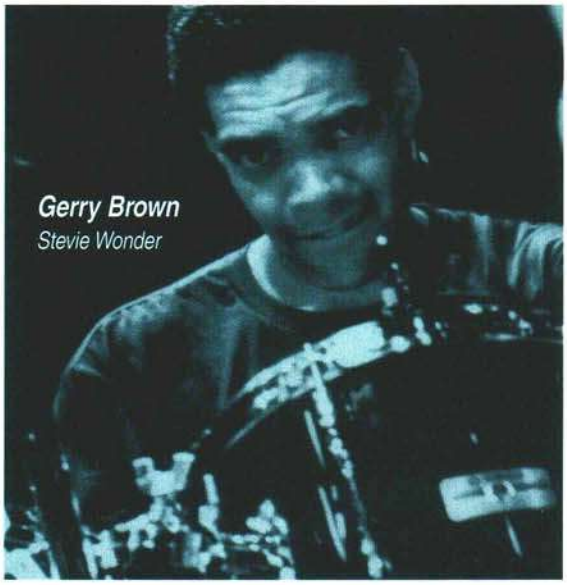
I still love playing the kit and I love my DWs, but anybody can get an 8" tom to sound good. There's only so many different tones you're going to be able to get out of that drum. I've already played "Mountain Song" and "Ain't No Right." That's what inspired me to bring the timbales and bongos to my kit for the first Porno record. Now I need more colors, and I'm always going to be looking and listening for sounds to add to my spectrum.

MP: What got you into double-kick? You don't hear it on the new record much, but you seem to lay into it for a few bars here and there.

SP: That comes just from jam sessions. The first time DW sent me a double pedal, it was so easy. But ever since then, it's been a lot harder. I guess I wasn't thinking about it that first time out. Now I'm screwing with the left pedal and thinking about patterns. It's just messing me up.

I've also got an electronic kick pedal now that I play snare sounds with. It's great because I can play the snare with my left foot, and that frees my hands up to do things like bongo patterns. And it's to the point now where I don't have to really think about where my feet are. I've put together some beats where I'm playing the left pedal—maybe it's a snare or hi-hat sound or some other effect—and doing other things with my hands.

We did an acoustic show recently where everybody was unplugged except me. I went full electronic, with my electronic ped-



Ahead of his Time!

When Gerry Brown does a hit with Stevie Wonder, he uses Thin Skin2 Batter and Medium Attack Drumheads for the powerful punch he needs. Gerry Brown and Attack . . . ahead of their time!

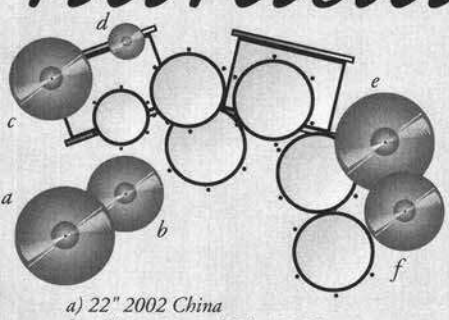
ATTACK™ drumheads

Stay ahead with Attack Series™ drumheads. . . by Cannon Percussion

CANNON® Percussion • 2773 E Midlothian Blvd. • Struthers, Ohio 44471 • (216)-755-6423

narada michael WALDEN

PRODUCER / RECORDING ARTIST



a) 22" 2002 China
b) 14" 2002 Sound Edge Hi-Hat
c) 16" 2002 Crash with rivets
d) 8" 2002 Splash
e) 20" Signature Dark Full Ride
f) 18" Signature Full Crash

Call 800/472-4783 for free literature

"Knowledge can be taught, but not wisdom. Wisdom is something that has to be learned. That's why wisdom tells me to play Paiste cymbals."

PAISTE
CYMBALS SOUNDS GONGS

"Building percussion instruments is not just a business... it's a way of life."

- Martin Cohen
Chairman & Founder, LP Music Group

Recipient 1996 Modern Drummer Editor's Achievement Award

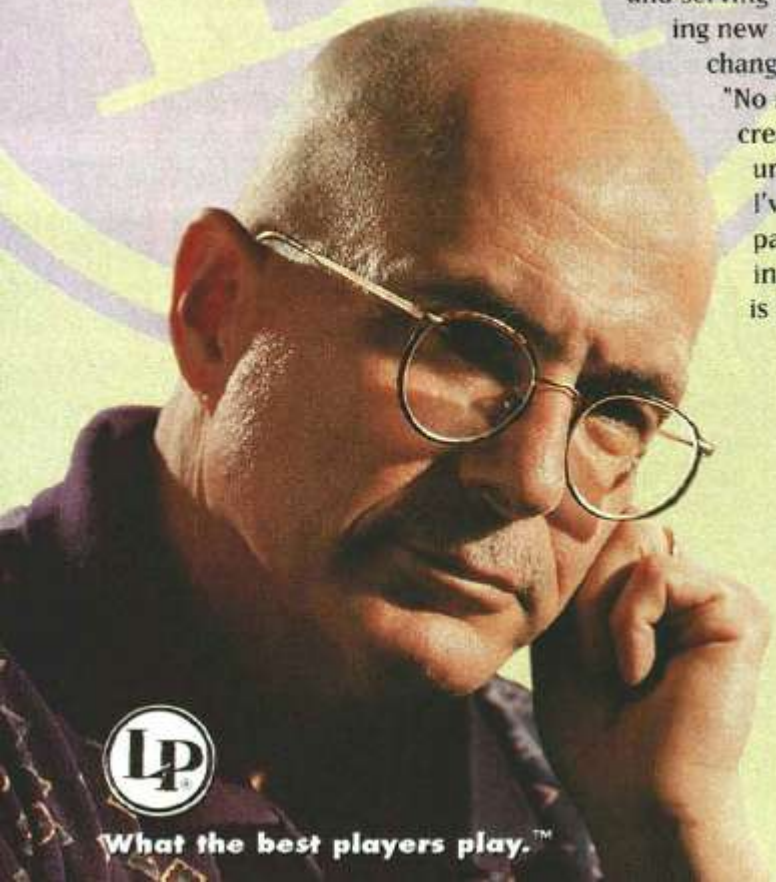
Driven by an insatiable passion for music and an incredible talent for engineering, Martin Cohen single-handedly created a musical phenomenon called Latin Percussion® more than 30 years ago. His innovative yet authentic sounding percussion instruments fueled the fusion of ethnic influences into mainstream jazz, rock and pop while setting a standard that others have often tried to imitate.

Martin's advances came from an uncompromising commitment that went far beyond merely making and marketing a product. Like the musicians who played his instruments, Martin was inspired by a deep devotion to music. In the beginning this meant that after spending the day in his basement building instruments Martin would spend the night at clubs learning more about percussion from the Masters. Over the years his passion never faded and, as his company and his family grew, Martin's obsession for meeting the needs of musicians became their mission, as well.

Today, what began as one man's labor of love has become the most comprehensive collection of Latin, World, Drumset and Studio percussion on the planet. From beginner to professional, every serious drummer and percussionist in the world has come to rely on the LP instruments Martin developed. In fact, virtually all of the world's best players will play nothing else.

Under the guidance of Martin and his son Wayne, LP remains dedicated to preserving the traditions of the past and serving the needs of the present while creating new instruments that will once again change the future. As Martin observes, "No matter how music may change the creative force that drives it remains unchanged. That force is the passion I've shared with my family, my company and the musicians who play my instruments: building percussion instruments is not just a business... it's a way of life."

Wayne Cohen
Executive Vice-President
Of International Operations,
LP Music Group



Studio Percussion

Latin Percussion

Drumset Percussion

World Percussion

LP Music Group
160 Belmont Ave., Dep't. #745, Garfield, NJ 07026 USA
For complete LP Catalog send $5 postage and handling.
Visit LP on the Internet: http://www.lpmusic.com
or call: 1-800-526-0508

What the best players play.™

als and my *drumKAT and* a pair of bongos. And it sounded wonderful because, with the acoustic guitars, my drums didn't sound small. With electric guitars, the electronic drums can sound sort of small, but they really complemented the acoustic guitars well.

MP: You'd think that with all the percussion instruments you've collected over the years—and there are a lot more here now than when I visited you a few years ago—you could find something that sounds close to the electronic sound you're using.

SP: Well, I *do* use some of them on the record. And now that I have the *drumKAT,* I can sample them and take them on the road with me. But aside from making music with them, I like having these instruments because they remind me of places I've been to and music created by the people who live in places like Indonesia or South America.

I talk to the people I buy from to find out whatever I can, and sometimes they'll show me the traditional techniques used to play an instrument. One time, this guy wouldn't sell me this Hawaiian drum unless I did the dance that goes with it. So I did the dance, and now when I show people the drum, I do the dance.

But I don't even know how to correctly play a lot of them. I mostly play by my interpretation. I mean, if a guy like Alex Acuna saw me play congas, he'd probably laugh. I'm not a traditionalist—I use my stick to hit the bongos—but I look at it as taking the experience I'm going through in that country and taking that vibe and putting

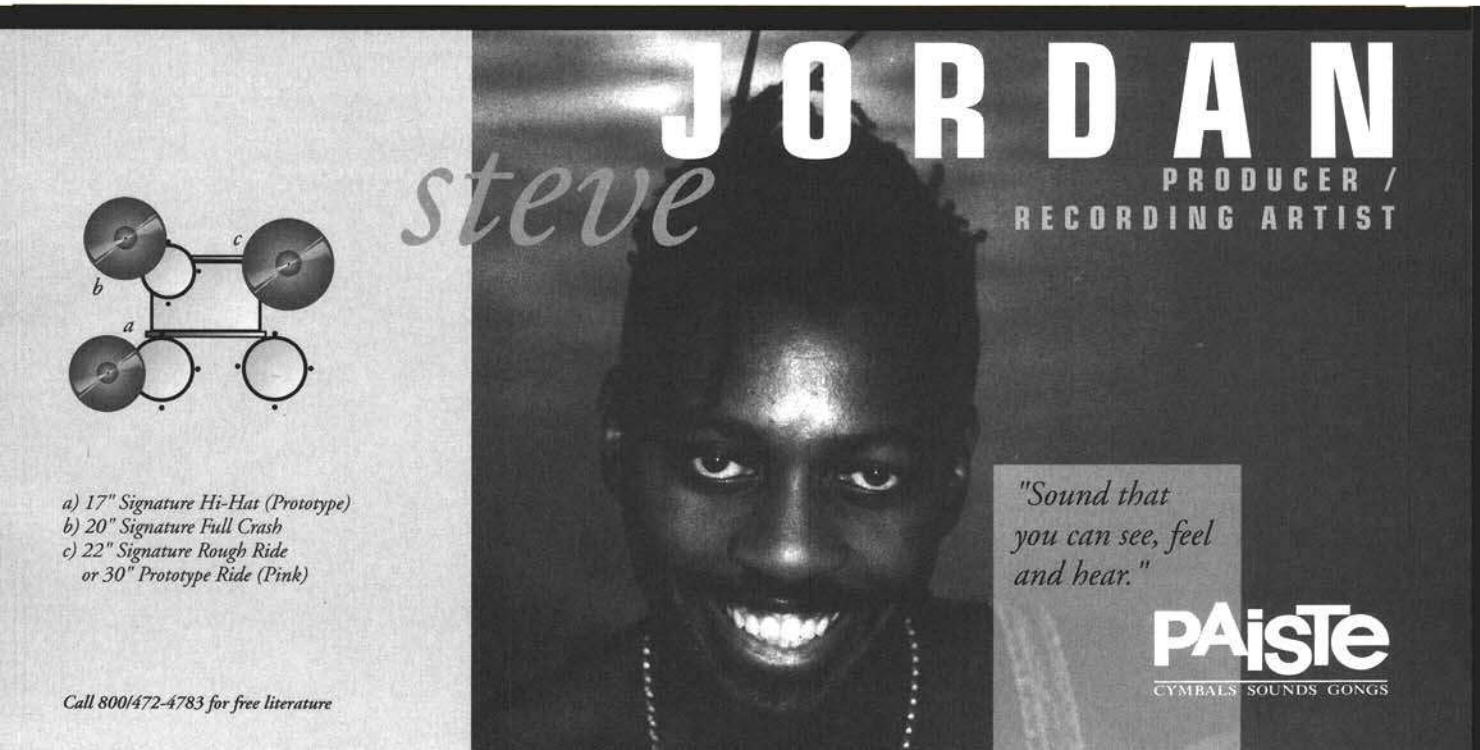
it into my own drumming. And if I can make somebody smile, that's all that matters.

MP: Does Perry have a lot to say about what he wants to hear from you?

SP: It's very collaborative with all of us. Anybody's open to suggest different ideas for sounds or the parts we play. That's how a lot of the little things on the new record came about, just sounds we wanted to hear or mistakes somebody made that we kept.

Perry's always had lots of ideas—I think he's really a frustrated drummer—but he puts a lot of trust in me to come up with the right things to enhance what he's singing about. He'll ask me, "What do you have for this song?" and I'll say something like, "Wait till you hear this! I'm gonna play a timbale for a snare drum and use brushes, and then overdub a timpani." Then he might say, "Yeah, that's cool, and why don't you add this or take that away."

It's always been very collaborative, but a lot more now than when we were in Jane's.

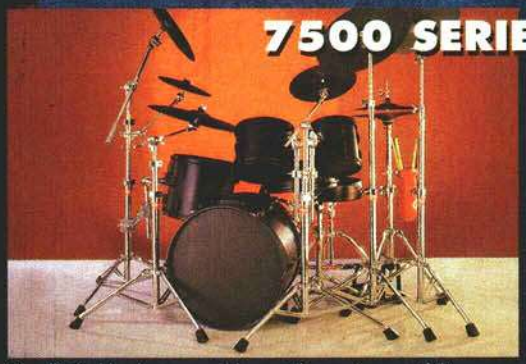


Stand Up Under The Pressure Of Performance

JZ SERIES

Lightweight steel construction and unique design characteristics give these stands stability combined with portability.

7500 SERIES



The elliptical leg base assembly provides maximum stability without the weight of double-braced hardware.

9500 SERIES

These super heavy-duty stands designed for the most aggressive professional are rock-solid yet light enough for easy transport.

ATS SERIES

An exclusive multi-position tripod system with individual leg adjustments provides variable positioning and maximum stability.

Few drummers have been spared the embarrassment of a crash cymbal magically flying off a stand. Or a tom bracket slipping in mid solo only for the shell to suffer the permanent indentation of a rim.

It's circumstances like these that have working drummers the world over choosing Gibraltar.

No matter what style of music you play, Gibraltar has the stands to meet the demand. Even our lightest weight hardware is built to endure the constant assault of a hard rocker.

With innovative features like our Super-Lock height adjustment mechanism, Advanced Tripod System (ATS*), and Ultra Adjust System, Gibraltar offers a product line no other hardware manufacturer can stand up to.

Gibraltar
HARDWARE

* Randall L. May U.S Patent 5,072,910 Foreign Patents Pending

Send for free catalog or visit Gibraltar On-Line at http://www.KamanMusic.com

Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002

We've played together for ten years now. I know what he wants to hear, and I also know more about what / want to hear. We definitely have kismet there.

It's funny. The first song I remember playing drums to was "Joy To The World" by Three Dog Night, and that's the first record Perry ever bought. He used to go around the house singing "Jeremiah was a bullfrog" and I used to play drums to that. So now we have one more thing to bond over—we're Jews, we're Russian, we're into Three Dog Night. Perry gets off on the Russian Jew thing, and how both our families survived the Holocaust and made it to Los Angeles. And we think there's a reason we met each other. It's destiny. Now we want to go to Russia or Berlin and play our music.

MP: Along the way, you've become one of the few drummers in rock today who've developed a signature style. You know it's Stephen Perkins playing without having to know what band it is.

SP: Thanks. That's a great compliment. But, you know, I've never been interested in being the drummer for AC/DC. Not that I'm not into that band, but I've always wanted to put different emotions and feeling into the drums. I'm more attracted to the jungle or tribal spirit, and my personality is more African drumming than rock drumming.

At eighteen, I didn't know my real niche. Jane's Addiction was a product of the L.A. scene and everyone I knew was buying electric guitars. I wasn't sure if I wanted to be Tommy Lee or Stewart Copeland. Now I'm twenty-eight, and I'm able to hear different things in the music and bring that out on the drums.

MP: Is that tribal approach behind your idea for a new percussion company?

SP: You could say that. I've collected all these instruments, but I've sort of invented some of my own over the years. I'll tape this to that, glue one thing to another, and each time I come up with something off the wall that sounds good. After making twenty or thirty different things, I thought other people would like to have these things, too. So why not form a company to make them?

I'm working on it with this friend of mine, Joey Klaparda, who's a really good drummer. We do things like putting a tambourine on a bass drum beater, which is something Joey came up with, and I've taken a little egg shaker and used it to strike a bongo, like as a stick, and I get quite a unique sound out of it. It's those kinds of things we want to make. All I gotta do now, I guess, is figure out how to tie the shaker to the drum and package it. The thing is, I've been to the NAMM show and seen nothing like what I want to do.

I see it as just this homegrown sort of element that can bring a unique sound to someone's kit, like it's done for me. We've talked about it with John Good at DW and he thinks it's a good idea, but I don't know if he's going to have the time for something like that. So I'll eventually have to hire some people on my own to do the work.

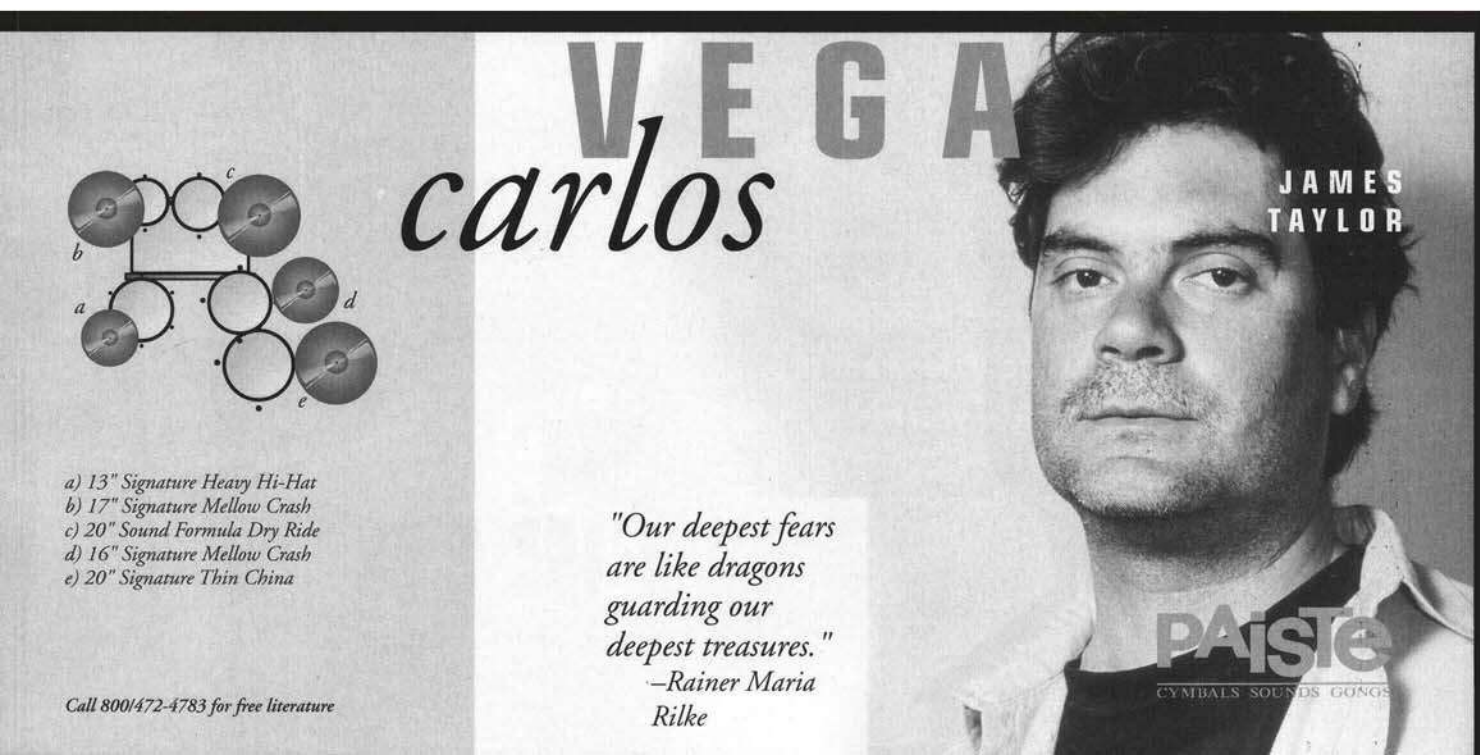
Another friend of mine had a good idea about taking the concept to a toy company and having them make the replicas of the real instruments, but out of plastic, for kids to play. I'd have the professional line that would be sold in music stores and this other line that could be sold in toy stores to help get kids into drums and percussion and have them making music when they're still really young.

My point is that drums aren't just for people who consider themselves drummers. They're for anybody who can get enjoyment or healing or spiritual power with them. They're selling drums in bookstores and crystal shops now—everywhere. You don't have to be a drummer to pick up a conga or bongo. It doesn't have anything to do with the trap kit.

MP: What inspired you to want to host a drumming camp for special-needs students?

SP: I got the idea after last year's Modern Drummer Festival, when I invited about twenty kids on stage at the end of my clinic to play percussion. And when I did that, I noticed all the parents running to the front of the stage with their cameras. When it was just me up there playing, man, I was so nervous. It was the first clinic I'd ever done and it took me a long time to feel comfortable. But to me, and especially to the kids and parents, that ending was the best moment of the day. And then the kids came up afterward and had me autograph the cowbells and tambourines I'd given them, and they got to take them home with them.

Later I thought about how powerful that was, and then I thought about this handicapped guy on my street. He was telling me about this camp he goes to, and I thought



Know How To Play

Playing to the extreme.
When you're out there on the edge, it takes nerve, skill and confidence that your equipment will allow you to perform to the max.
Enough said.

VIC FIRTH®

65 Commerce Way, Dedham, MA 02026 U.S.A. Send for free catalog
Visit our Web site at: http://www.vicfirth.com

about putting on a drum concert for this camp. And then I thought, "Screw the concert; I'll pass out instruments and make the kids part of the conceit." He got excited and gave me the phone number of the woman to contact.

Then the idea sort of snowballed and I thought I could also do this at other places, like the Jewish convalescent home near my house and for people in long-term care at hospitals. The idea just keeps growing, but I haven't done it yet. The thing is, I think it would help and inspire so many people, because there's so much positive energy to drumming and it has such power to heal. It's physical, but it's even more spiritual and psychological.

I've also thought about setting up some kind of program to donate drumsets to the local high schools. I called Remo and told them I'd buy five sets if they'd donate five, but they couldn't fit it into their budget this year. Still, I feel kind of stupid owning seven drumsets when Hollywood High doesn't even have one. That's why I let people come over all the time and jam on them and borrow the pedals.

MP: Why do you have that many kits anyway?

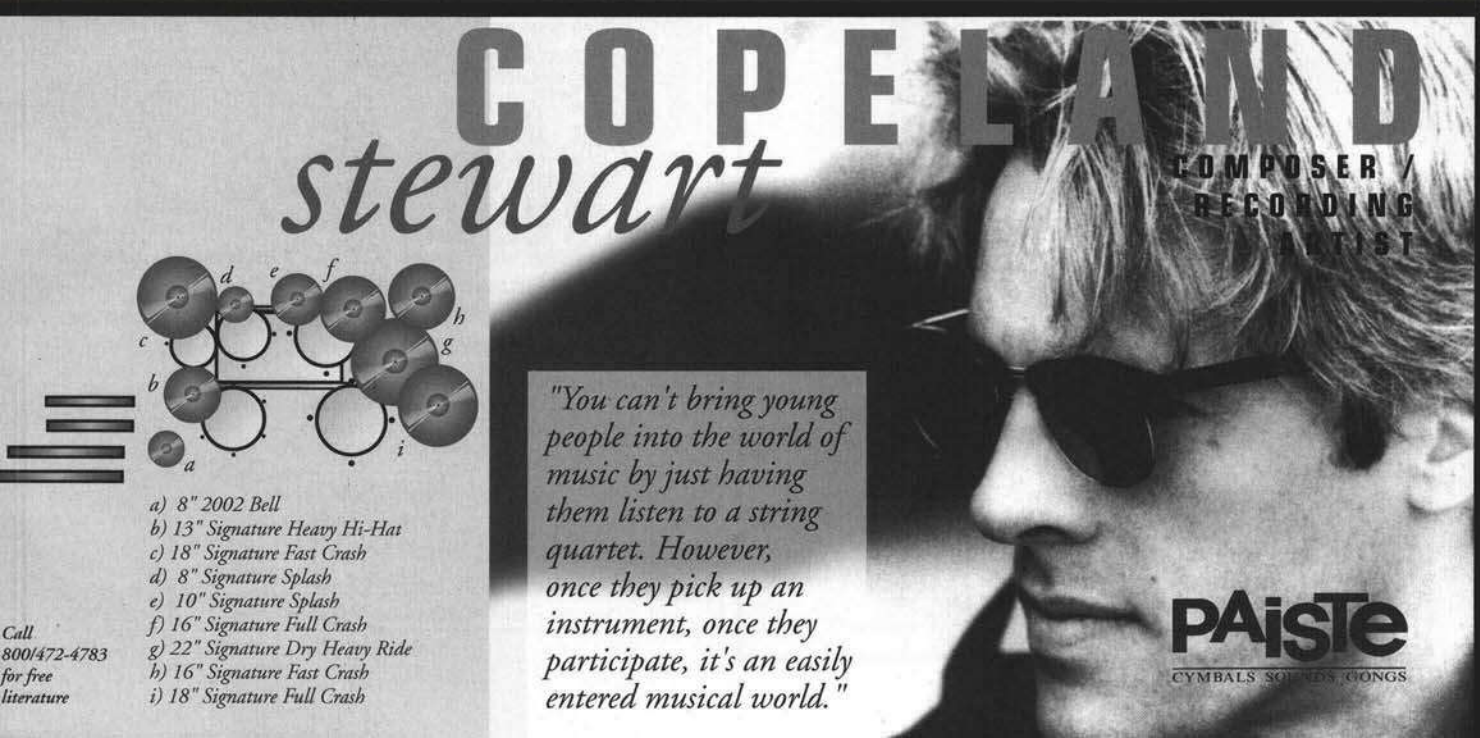
SP: Well, you know how it is. DW invents something new and wants me to check it out. They've got new *Fast* sizes, so I gotta hear the new sizes. And I guess that over the years I've helped them sell a lot of drumsets. But even though I've got all these kits, I seem to find ways to play them all.

We're setting up a new studio in Venice [California], so I'll put one over there. I'll keep one I already have set up in my home studio. I just put the little Gretsch kit up in my living room. I still eat dinner and watch TV there while I'm sitting at the kit. Plus, I'm always experimenting with different kinds of setups, and I'll maybe take bits and pieces of different things on the road.

MP: Tell me about the new, experimental group you've been playing with.

SP: It started with a friend of mine, David Torn. He's always thinking of new musical ideas, and he asked me if I'd like to put together a session. So we put the group together—it was David on guitar, Mike Watt on bass, Mike D. from the Beastie Boys on keyboards, and this guitarist from another band.

We all started by listening to Stravinsky



on headphones, and the idea was to use that as an inspiration to improvise off of and play whatever came to mind. David and I thought it would be interesting to improvise off a classical style. Stravinsky is actually contemporary 1900s, but the music has some pretty challenging melodies and time signatures. It was David's idea, and maybe not everybody was clear on why we were even doing it. But it was great because it took all of us completely out of our element. I mean, I've done thousands of jams, but this was different from any other situation I've played in.

The session started very mechanically, and I wasn't playing at all like I'm used to. But then after about five or seven minutes David faded the Stravinsky out of the headphones and we continued playing, and we came up with stuff we never would have thought of if it wasn't for the Stravinsky. Even after it faded out, Stravinsky was still in our heads. And I found that my job was just to keep this mechanical, steady, static pattern, which is totally unlike what people are used to hearing from me. We recorded that first session and now some people are interested in releasing it. We want that first time playing together to be our first record.

We decided to put a show on after that. We did it without the Stravinsky, but still improvised the whole thing, just picking up the vibe from the people in the room. We just set up right there in the bar next to the people who were drinkin' and smokin'—my drums were set up on the floor, right in the middle of the room—and we played for an hour.

Perry went to the show and told me afterward that it inspired him to want to write poetry over some of the music. Our sound check was really interesting, too; we just caught this mechanical groove and played over that motif for about three hours.

I came up with the name "Chemicals" because it seemed to describe what we were—these different elements that came together like a chemistry experiment. You don't really know what you're going to get until you mix these certain ingredients. And if you throw another ingredient into the mix, like Stravinsky, anything can happen.

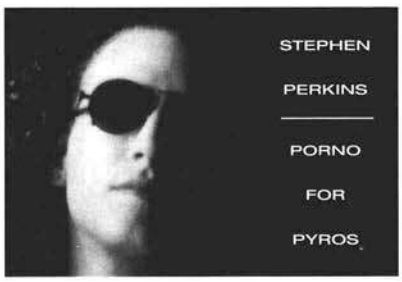
MP: I want to ask you if you miss Dave Navarro [former Jane's Addiction guitarist, now with the Red Hot Chili Peppers]. I know you guys were buddies in school. Now that time has passed since Jane's split up, do you think you'll ever play together again?

SP: Dave and I are still cool. The day I did the session with the Chilis, we were in the studio from like 2:00 until midnight, and then I got home and called Dave and we talked from about midnight until 6:00 in the morning. We had so much to talk about and get caught up on. And I just did a photo shoot for DW, and Chad [Smith] was there, too. Dave heard I was gonna be there, so he showed up just to say hi.

Dave came and played on the song "Freeway" for our new record, and it was a fun session. He and Pete were in the studio doing this Scorpions thing together—you know, the two guitarists doing the same moves. There was some crazy talk a long time ago about him either joining Porno or Jane's getting back together again, but that's all just talk. Dave's spirit is just kickin' right now with the Chilis. He's doing great and he's happy for us.

What happened with Jane's Addiction wasn't weird so much as it was sad. But I think Dave and I have the kind of beautiful friendship that's always going to be there. And I can definitely see us making music together again sometime.

USE WIMPY STICKS?

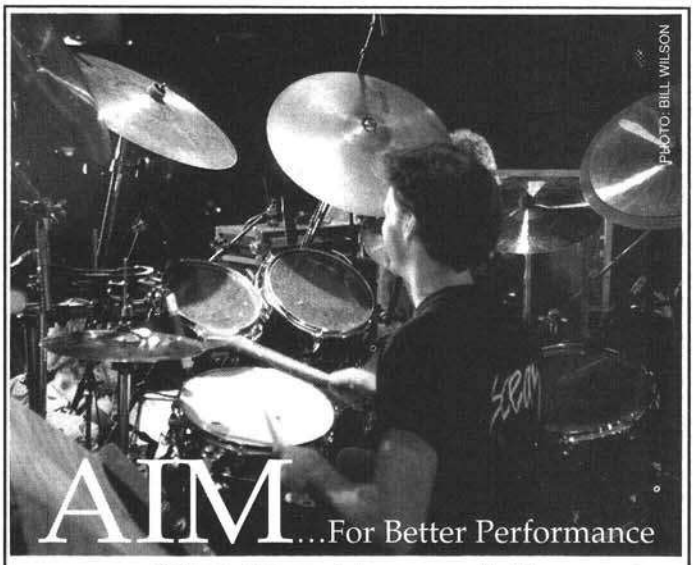


YEAH, RIGHT.

STEPHEN'S CHOICE OF STICKS? PRO-MARK OAK 808 AND JAZZ!
CALL FOR A FREE COLOR CATALOG.

pro-mark

WE HELP YOU SOUND BETTER.
10707 CRAIGHEAD HOUSTON, TX 77025 HOTLINE 1-800-233-5250



AIM...For Better Performance

*Financial assistance available
*Evening classes *Certified faculty *Roommate service
*Internationally known visiting artists

THE ATLANTA INSTITUTE OF MUSIC IS ACCREDITED BY THE COMMISSION ON OCCUPATIONAL EDUCATION INSTITUTIONS OF THE SOUTHERN ASSOCIATION OF COLLEGES AND SCHOOLS

Atlanta Institute of Music

AIM for Better Performance - call for free catalog 1-800-886-6874

You Know Us.

You've been playing our KAT Pedals and Pads for years.

We're Drum Tech ...

POLE Pad: Slim 2-Zone design allows for easy placement in acoustic and electronic set-ups.

FAT & HAT Pedals: A unique beaterless design, fast action, and a wide dynamic range.

... We've been providing drummers with innovative products since 1988. For the past 5 years KAT has been our exclusive distributor. However, since Kat recently left the market, our products are now available under our own name.

If you're looking for great playing pedals and pads, contact your local music dealer and ask for Drum Tech products.

FLAT Pad 1 & 2-Zone: Full sized pads with excellent sensitivity and a highly responsive surface.

RIM Pad: A zero crosstalk 2-zone pad that self mounts onto any acoustic drum rim with ease.

Drum Tech™

9018 Balboa Blvd.,#107 • Northridge, CA 91325
(413) 538-7586 • Fax (413) 538-8274
http://www.drumtech.com

Win SABIAN Innovation

SABIAN is synonymous with new and better ideas for cymbals and sounds. Now here's your chance to win a prize from the company MODERN DRUMMER readers voted #1 Most Innovative Cymbal Company. It's our way of saying "Thank you".

How to Win:

Tell us...

1. *the names of three drummers playing SABIAN*
2. *the name of the FREE SABIAN catalog*
3. *your favorite SABIAN innovation*

You can find the answers here on these contest pages, and in the SABIAN ads in this issue of MODERN DRUMMER.

Send your name, address, phone number and answers to SABIAN Innovation, Box 693, Houlton, ME, USA 04730. Winners will be selected December 2, 1996 and notified immediately.

The Prizes

There will be 50 winners selected, one for each of the 25 innovative SABIAN products listed below and 25 winners of SABIAN Jumbo Logo T-Shirts.

El Sabor

SABIAN invented 'Latin' cymbals with El Sabor. Ideal for Latin and Afro-Cuban drum or percussion setups, El Sabor cymbals add flavor to any style of music.

1. **14" AA EL SABOR HI-HATS**
2. **16" AA EL SABOR CRASH**
3. **18" AA EL SABOR CRASH/CLAVÉ/RIDE**
4. **20" AA EL SABOR RIDE**

PRO

First for quality and price. With bright sounds and Brilliant Finish, SABIAN PRO was first to combine high quality and low prices.

5. **8" PRO CHINA SPLASH**
6. **10" PRO CHINA SPLASH**
7. **18" PRO CHINESE**
8. **16" PRO CRASH**

Hand Hammered

The most musical cymbals in the world. Only SABIAN hand-hammers cymbals in the original Turkish style. The Hand Hammered China Kangs are the smallest Chinese cymbals ever, and are great for biting accents. The Hand Hammered Raw-Bell Dry Ride was first for Funk. A ride with attitude - it has a cutting bell and solid stick articulation.

9. **8" HAND HAMMERED CHINA KANG**
10. **10" HAND HAMMERED CHINA KANG**
11. **21" HH RAW-BELL DRY RIDE**

ThunderSheets

First for impact. Small in size but big in sound, ThunderSheets have the roar for any creative drum or percussion setup.

12. **18" X 26" THUNDERSHEET**
13. **20" X 30" THUNDERSHEET**

AAX

First for total control. With their unique Auto-Focus Response, only AAX Studio, Stage and Metal cymbals deliver controlled and accurate responses at all dynamics.

14. **17" AAX STAGE CRASH**
15. **15" AAX STUDIO CRASH**
16. **14" AAX MINI CHINESE**

Cymbal Discs

First for effects. These 6", 8" and 10" Cymbal Discs ring bright and cutting as effects or rhythm sources. Complete with triple holder which clamps to cymbal stand.

17. **6", 8", AND 10" CYMBAL DISCS WITH TRIPLE HOLDER**

Sound Control

First for the studio. With their unique flanged edges, Sound Control crashes speak with unequalled speed and musicality. These first-ever studio cymbals also sound great onstage.

18. **14" AA SOUND CONTROL CRASH**

PRO Hand Hats

Put rhythm in your hands. Hand Hats let you move out from behind your drum or percussion setup, to play wherever you want.

19. **6" PRO HAND HATS**

AA Rocktagons

The very first edge. These unique 8-sided Splashes and Crashes cut with raw-edged responses in any setup.

20. **6" AA ROCKTAGON**
21. **8" AA ROCKTAGON**
22. **10" AA ROCKTAGON**
23. **16" AA ROCKTAGON**

BacPac™ Cymbal Bag

First on your back. Unique wear-on-your-back design and tough construction make the BacPac™ the most effective cymbal bag ever.

24. **BACPAC™ CYMBAL BAG**

Signature Series

SABIAN was the first to transform the sound ideas of the world's leading drummers into a unique and very personal series of Signature cymbals. The Chester Thompson Ride is a fine example of this creative innovation.

25. **21" SIGNATURE SERIES CHESTER THOMPSON RIDE**

Plus

25 SABIAN JUMBO LOGO T-SHIRTS

SABIAN Softwear is first for quality and comfort. 25 additional winners will each receive a SABIAN Jumbo Logo T-Shirt. With a big, diagonal, silk-screened silver/grey SABIAN logo, it's one of the most popular items in our wide range of SABIAN Softwear clothing.

SABIAN

Cymbal Makers

HEAR THE DIFFERENCE.

50 prizes to be won!

FREE!
This year's *NewsBeat* catalog.
Contact:
SABIAN Ltd.
Meductic
New Brunswick
Canada E0H 1L0
Tel.: (506) 272-2019
Fax: (506) 272-2081

Visit us on the net.
http://www.sabian.com

RJP 546

Smashing Young Drummer

Collective Soul's Shane Evans

by William F. Miller

Yes, it's a dirty little secret in the music business: bandmembers being replaced on albums by pro session players. Particularly upsetting is the fact that it seems to happen to drummers most of all. It's a practice that dates back to the '60s, when studio vet Hal Blaine recorded just about every "band" hit on the radio.

And it continues to this day. Read the liner notes on a few records; chances are good you'll see a "thank you" to some studio drummer. He may not even be credited, but he's on there. Why? Because there are producers who want that smooth, seamless performance that they think can only be delivered by a studio pro.

Upon first listening to Collective Soul's most recent, self-titled disc you would swear that some "pro" had recorded the drum tracks. But you won't find a name like Aronoff, Ferrone, or Fongheiser buried in the liner notes. You'd expect to, though. The twelve drum tracks on this, the second offering from the Stockbridge, Georgia band, are played with taste, restraint, and a seasoned sound. And the groove? Right *there.* Creating that kind of pocket in the studio only comes from some serious time spent with the red light on. There's no way some twenty-five-year-old kid laid down those grooves with *that* sound and *that* feel.

You'd be surprised. Shane Evans, the twenty-five-year-old in question, is *the* drummer on *Collective Soul,* the album. It's his tasty thump that has helped catapult the band to multi-platinum status. But how did this guy develop his studio chops? And where did he learn to lay it down so convincingly?

Photos By Gene Ambo

It seems as though Collective Soul came out of nowhere. Two years ago "Shine" exploded on the charts, driving the band's first record, *Hints, Allegations, And Things Left Unsaid* to huge sales. That success took the band from local gigs to international exposure, performing at "polite" little dates such as Woodstock '94 and on opening slots for tours with Aerosmith and Van Halen—a big jump from local gigs, to be sure.

The band recorded *Collective Soul* immediately thereafter. No sophomore jinx here, though; the hits kept coming. "Gel," "December," 'The World I Know," and "Where The River Flows" all charted well, and MTV and VH-1 embraced the band, constantly running their videos. Sure, the guitar riffs caught your ear first, but it was the absolutely rock-solid groove that got you movin'. Thank you, Shane Evans.

WFM: Congratulations on all of the success you and the band have had. It's just phenomenal what you guys have done.

SE: It *is* amazing. We've sold a lot of records, but honestly, we still don't feel like we've "made it." I don't know why that is, but I think it works in our favor because it keeps us working hard to try to achieve things.

WFM: This may sound like a strange question to begin with, but do you feel any type of pressure in how you play now that the band has become successful?

SE: I think for the *Collective Soul* record the band as a whole didn't feel pressure, because we were just so glad to be in a position where we were making a "real" record. That album is perceived as our second record, but it's actually our first as a *band,* because on *Hints And Allegations* Ed [Roland, lead vocalist and songwriter] did just about everything himself. It was a songwriting demo for him. I played on six of those tracks, but he did the rest with a drum machine. We had no idea it was going to be an album.

When things started to take off with *Hints* we felt like we should have re-recorded it, but we couldn't because the record had already started charting. But we all hoped that if the album did well enough we could get in the studio and make a true band record. Fortunately we got that opportunity.

WFM: You mentioned that when it came time to record *Collective Soul,* the band as a whole didn't feel any pressure. How did you feel?

SE: Well, to be honest, I was *very* nervous about making the record. I had it in my mind that this was going to be the real thing. I felt like, "Wow, this is a big deal and I've really got to think about what I'm doing. I don't want to overplay, I don't want to underplay.. .am I thinking too *much* about what I'm playing?" [laughs] Luckily, we played a lot of these songs while we were touring for *Hints,* so I got to work out some of my parts live.

WFM: Does the pressure to play well extend to gigs? You've gone from playing small clubs to performing in huge arenas in a very short time. Does that affect you in any way—that you always have to be "on"?

SE: Definitely. Obviously I want to go out and give a good performance, but going from clubs to arenas was a bit of an adjustment for me mentally. I think you can compare it to being a professional athlete: As a pro you have to be totally focused on what you have to do before you do it.

I don't really think about having a bad

"Some drummers can be an engineer's nightmare; they set up their kits in a way that's incredibly difficult to mike and then they won't want to move things. I feel it's important to get the best sound possible to tape. If that means changing my setup a bit, I'll do it."

show. I just try to go out and play the best I can. I understand that tempos may be off from night to night because they can be affected by different things. If an audience is really into the show, tempos tend to be faster—there's that adrenaline "buzz." I have to be careful of that. If you have an audience that is sitting down and really listening, well, then the tempos tend to be a bit more under control.

And there's also the whole other side of touring—the *constant* touring we've done over the past couple of years. People might not understand about being on the road—that you might be sick or have a personal problem or something. I realize that the audience comes to the show because they want to hear Collective Soul, so that's what I have to do, no matter what.

WFM: On the positive side, how has all of the touring affected your playing?

SE: I think I've gotten very solid. There's no way you could play this much and not improve. Plus, we tour with other bands, so I've had the opportunity to jam with other musicians as well as see some of the best drummers around up close. That's had an impact on me. It makes me want to practice harder.

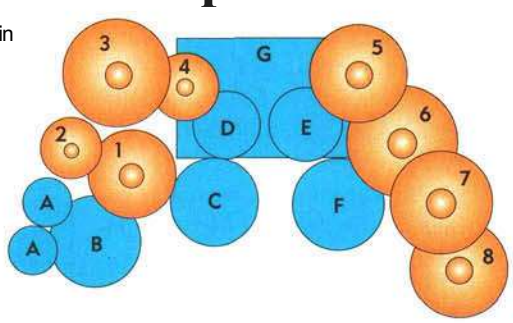
I've learned, though, that it can be hard to practice when you're on the road because there are a lot of other things to do. It's not just the hour and a half on

Shane's Setup

Drumset: Drum Workshop in purple satin finish with brass hardware
A. LP bongos
B. 5 x 14 maple snare (in natural finish)
C. 8x14 Edge snare
D. 8x10 tom
E. 10x12 tom
F. 13 x 15 floor tom
G. 18x24 bass drum

Cymbals: Zildjian
1. 14" Z *Custom* hi-hats
2. 8" A *Custom* splash
3. 18" Z *Custom* crash
4. 10" A *Custom* splash
5. 16" K *Dark* medium crash
6. 20" K *Pre-Aged* light ride
7. 17" Z *Custom* crash
8. 16" *Oriental China Trash*

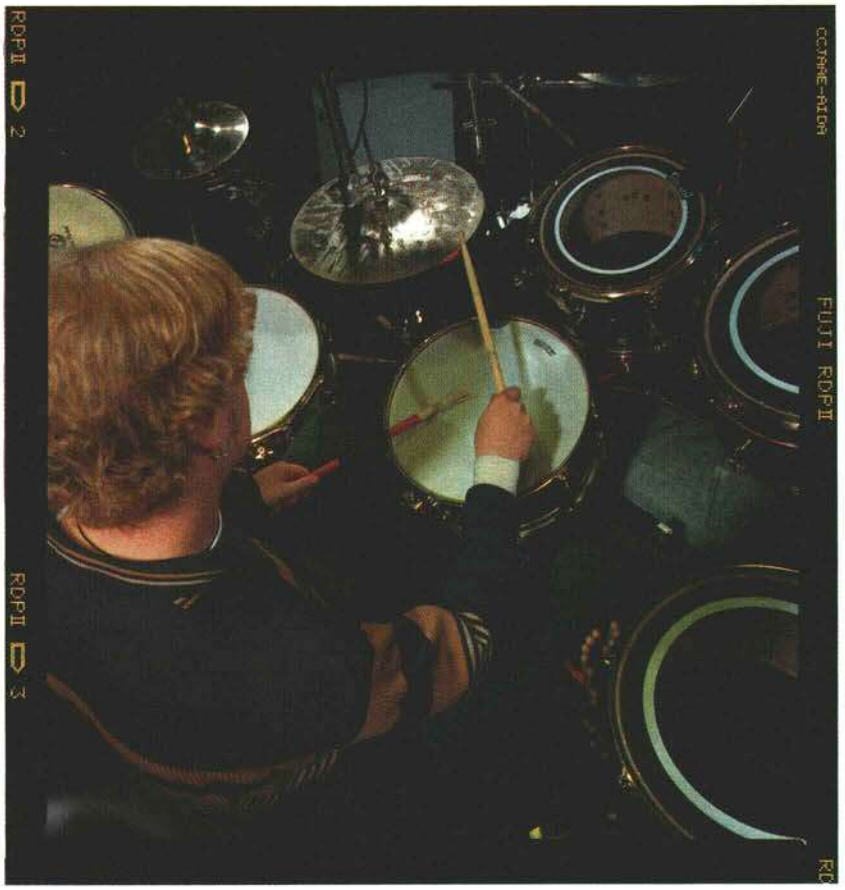
Hardware: DW, including a two-legged hi-hat stand and a DW 5000 *Accelerator* bass drum pedal with a hard felt beater, RIMS mounts on toms



Heads: Aquarian *Satin Finish Texture Coated on* snare, *Studio-X on* tops of toms with *Classic Clear* on bottoms, *Super Kick* on bass drum batter

Sticks: Zildjian *Z4A* (hickory) model with wood tip

Microphones:
Toms: AKG *C12* (studio), Audix *D2* (live)
Snare: Shure *SM57*
Bass: AKG *P112*
Overheads: Beyer Dynamic



stage. There are all sorts of things that come into life on the road that can really wear you down. It makes it tough to find the time to practice. But I try to find at least some time every day to sit down with a pad.

WFM: What do you work on?

SE: Just basic things like rudiments. I always warm up at least thirty minutes before every show. It's difficult on the road to practice things on the kit, so I'm restricted a lot of the time to just a pad. That's something that I'm looking forward to when we finally do get some time off; I'll go home, listen to my favorite records, and get inspired to sit down at the drumset and get to work.

WFM: Even though you haven't had the opportunity to practice, with all of the performing you've done have you noticed your playing moving in a certain direction?

SE: Definitely. I think I'm getting more experimental—especially with cymbals and colors. That's something I was a little less than satisfied with about the *Collective Soul* record. I had it in the back of my head that this album would be around forever and that my performance had to be good. I was thinking at the time that it was going to be how I would be perceived as a player. That was a lot of pressure I shouldn't have been worrying about, though. Instead of inspiring me, I think it made me too cautious. But maybe that's a part of making a record. Each member of the band has to make a certain sacrifice—to hold back for the sake of the song. But with all of the playing we've done, I think the band is changing a little bit. Like I said, for me personally, I think I'm becoming more experimental—and maybe a little more creative.

WFM: You just mentioned having to sacrifice your playing for the song. Holding back for the sake of the song would, in theory, seem to be the right thing to do.

SE: When I'm trying to come up with a drum part I want something that is going to help the song and be exciting without overshadowing the vocals. But I think you can do that and still be creative with the drumming. And as a band I'd like to build on the foundation we have by being a little more.. .I don't know... *adventurous.*

WFM: It seems funny that you'd be thinking along those lines, because as the band

LEGEND DRUMS
MADE IN USA KAMAN

LEGEND "SEPARATES" DEALERS (TOMS/BASS/SNARE DRUMS)

ALABAMA		
Mobile	M.M.I. Inc.	334-660-1277
ALASKA		
Anchorge	Music Works	907-562-5481
ARIZONA		
Mesa	Milano Music	602-834-6581
Scottsdale	Milano Music	602-443-1703
ARKANSAS		
Hot Springs	Ronnie's Steel Guitar	501-623-4603
CALIFORNIA		
Cotati	Zone Music	707-664-1213
Freemont	D'Amico Drums	510-226-8700
Fresno	Bentley's Drum Shop	209-222-5011
Hollywood	Professional Drum Shop	213-469-6285
Lancaster	Mario's Music	805-942-6194
Ontario	Ontario Music	909-983-3551
Redwood City	Gelb Music	415-365-8878
Sacramento	Skip's Music	916-484-7575
San Jose	Lemmon Percussion	408-286-9150
Santa Barbara	Mike's Drum Shop	805-962-1211
Simi Valley	World Music, Inc.	805-526-9351
Vista	San Diego Drum & Percussion	619-945-3935
CONNECTICUT		
Wethersfield	Creative Music	860-563-1098
COLORADO		
Denver	Rupp's Drums	303-756-5777
FLORIDA		
Miami Lakes	Sam Ash Music	305-628-3510
North Miami	Ace Music Center	305-891-6201
Orlando	Caruso's Music	407-273-2010
Tallahassee	Music Exchange	904-224-2662
Tampa	Paragon Music Center	813-876-3459
GEORGIA		
Smyrna	Atlanta Pro Percussion	770-436-3786
HAWAII		
Honolulu	Harry's Music	808-735-2866
ILLINOIS		
Chicago	Biasco Music	312-286-5900
Chicago Ridge	Midwest Percussion	708-499-2314
Palatine	Drum Pad	708-934-8768
KENTUCKY		
Louisville	Mom's Music	502-897-3304
LOUISIANA		
Shreveport	Lil Drummer Boy	318-686-0807
MARYLAND		
Baltimore	Gordon Miller Music	410-825-2558
MAINE		
Portland	Portland Percussion	207-775-2230
MASSACHUSETTS		
Brockton	Centre Street Drums	508-559-5112
MINNESOTA		
Mankato	Scheitels Music	507-387-3881
MISSOURI		
Kansas City	C&C Drum Shop	816-468-1919
St. Louis	Drum Headquarters	314-644-0235
MICHIGAN		
Ferndale	Percussion World Inc.	810-543-7020
NEBRASKA		
Lincoln	Dietze Music House	402-476-6644
NEVADA		
Las Vegas	Vesely Music	702-382-8777
Reno	Bizarre Guitar	702-331-1001
NEW JERSEY		
Cardiff	Philadelphia Music	215-639-9952
Toms River	South Jersey Drum Center	908-286-9800
NEW MEXICO		
Las Cruces	Hubbards Music-N-More	505-526-8884
NEW YORK		
Clifton Park	Only Guitar Shop	518-371-1232
New York	Sam Ash Music	212-719-2661
Plainview	Long Island Drum Center	516-694-5432
Syracuse	Drum Studio	315-463-8965
NORTH CAROLINA		
Charlotte	Reliable Music	704-375-8662
Hendersonville	Tempo Music	704-693-8276
OHIO		
Norwood	Midwest Music Dist.	513-631-8318
OKLAHOMA		
Shawnee	Just Drums	405-946-3786
OREGON		
Bend	Musicians Outlet	503-317-5707
PENNSYLVANIA		
Bryn Mawr	Medley Music	610-527-3090
SOUTH CAROLINA		
Gaffney	Hames Music Company	803-489-1166
TENNESSEE		
Memphis	Strings & Things	901-278-0500
Nashville	Fork's Drum Closet	615-383-8343
TEXAS		
Abilene	Caldwell Music Co.	915-677-2471
Austin	Drum Connection	512-832-5361
Dallas	Brook Mays Pro Shop	214-631-0921
Houston	Houston Percussion	713-864-5050
Lubbock	Jent's House of Music	806-795-5579
McAllen	Melhart Piano & Organ Ctr.	512-682-6147
San Antonio	Kirk Scott's Drum City	210-656-4785
VERMONT		
Burlington	Advance Music	802-863-8652
VIRGINIA		
Norfolk	Audio Light & Musical	804-853-2424
WASHINGTON		
Spokane	Hoffman Music	509-328-3888
Vancouver	Beacock's Vancouver Music	360-694-7134
WISCONSIN		
Wausau	Wausau Music	715-675-9257

American Masters play American Legends.

Internationally known master drummer/percussionist, Walfredo Reyes, Sr. is one of the first to mix fusion, jazz, and Cuban rhythms using the drumset, congas, timbales, and various percussion instruments simultaneously. He has performed and recorded on all styles of music with names as diverse as "Cachao" and Tony Bennett to Dave Weckl. Regarded as one of the masters of Afro Cuban drumming, Walfredo's innovative approach to drumset and percussion has influenced a generation of drummers worldwide.

Granted, a great drummer can make almost any drum sound pretty good. There are, however, a demanding few who feel that pretty good isn't good enough. Walfredo Reyes, Sr. is one such example. Which is why when he sits down behind a kit, it's Legend Separates.

Why are these drums so special? The shells. Crafted from premium 8-ply U.S. Rock Maple with our exclusive "radical cut" bearing edge, Legends possess an incredible dynamic range. Walfredo put it this way: "Legend Separates have a cutting contemporary sound with the tuning range of a classic drum. No matter what room I play in, no matter what band I play with, these drums give me a truly consistent and powerful sound."

Legend Separates. The ideal complement to the legendary sound of Legend snares. Visit an authorized Legend dealer and build your kit today. There's no extra charge for it.

LEGEND DRUMS

For more information write for a free catalog or visit Legend On-Line at http://www.KamanMusic.com
Kaman Music Corporation P.O. Box 507, Bloomfield, CT 06002

has become more successful you've moved from playing small clubs to huge arenas, where simpler playing would seem to be what's required.

SE: Well, I can lay down a pretty good groove, but I guess I'd like to expand on that. Besides, I still feel pretty new to this whole situation. I'm learning things every day. When I get in a big hall I'm still amazed at the whole thing: "Wow, there's fifteen thousand people in here."

I think when we played the smaller places we felt more at home and relaxed because it was our show—we weren't opening for anybody else. I played more in the pocket in that setting. I loved that smaller environment, where there were maybe eight hundred people packed into a room—there was so much energy in the crowd. That's not to say there isn't energy in an arena show; it's just not the same. You really can't compare the two.

WFM: Overall drumming-wise, though, you're happy with the direction your playing is headed?

SE: Yeah, I'm happy with it. I think I've become a solid groove player. I haven't really conquered the technical aspects of drumming, like trying to play fast fills or stuff like that. But I am into more experimentation with things like trying to lay the beat back or forward within the song while still keeping the groove strong. I think that's where my drumming is headed.

I'm not totally happy with my playing; I definitely want to learn a lot more. When we have some time off I hope to find some good teachers and get exposed to some other things. I'm always interested in learning something about drums. I wasn't the kind of player who grew up studying privately with a teacher for years and years and then went to college for music. But I think it's time I found a teacher. I'm self-taught; I just picked up some sticks one day and decided that I wanted to play—and I haven't put them down since.

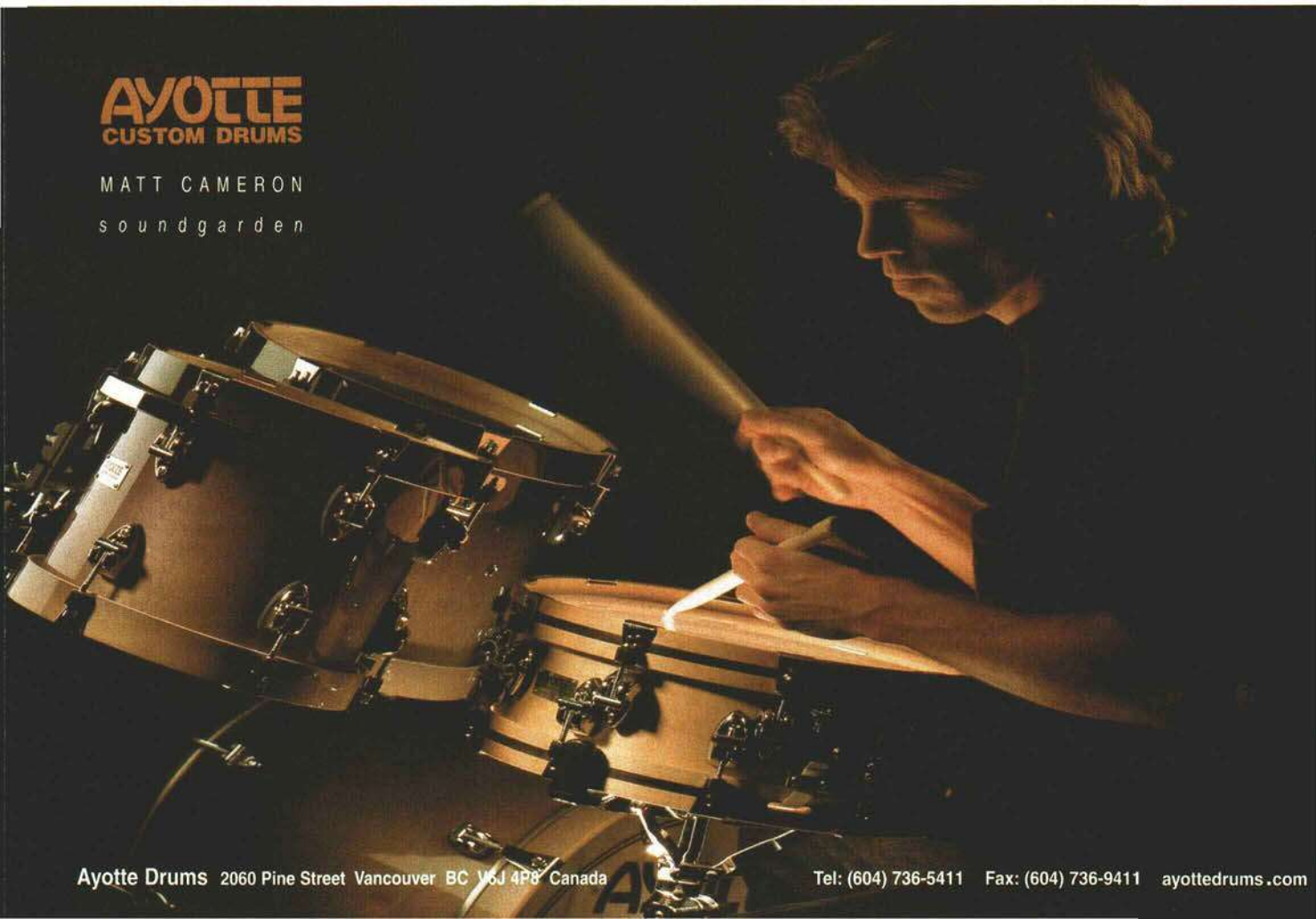
WFM: You keep mentioning that you're trying to move your playing into a more experimental area and then bring that to the band. What specifically are you working on?

SE: We've already started working on songs for our next album, and I can tell by the way we're approaching them that they'll be different than what we've done in the past. As for the drumming, I've started experimenting with different sticks, mallets, and brushes, and doing things like holding a stick in one hand and a brush in the other. I want to continue to lay down a strong groove, but I want to come up with some different sounds to create the feel. I'd like to get real crazy with it.

WFM: As much as you want to be experimental in the future, we shouldn't overlook the fact that you gave a solid performance on *Collective Soul.* You sound like a veteran on the album.

SE: Well, normally I do feel comfortable in the studio because my best friend, Will Turpin, besides being the bass player in the band, has a father who owns a studio in our hometown. When I was real young—about twelve years old—I was hanging out with Will in his father's studio and we'd just goof around. And over the years it grew on us and we sort of became comfortable with that environment. I learned a lot of things, especially how to approach playing in the studio.

By the way, Ed Roland worked at that studio for about twelve years. He understands the whole recording process. I think



he's a great songwriter as well as a great engineer. He knows both sides of it.

WFM: Speaking of Ed and his songwriting, how does he go about introducing new material to the band, and what does he ask of you?

SE: Ed's the guy who comes up with the concept, so he'll explain the vibe he wants in a song. He'll be like, "Can you give me this sort of feel" or "Something at this tempo." It might be something as simple as, "I want a funkier groove here." He just gives me a basic idea and then I sit down and try to interpret it.

WFM: Do the songs evolve once you start performing them?

SE: We do change things a little bit, but with three guitarists working around each other we can't radically change parts—unless we change the arrangements. We tend to experiment in small ways just to keep the songs fresh. I know I'll add things—I'll throw in a splash hit here or a tom hit there—anything to try to make a song more exciting.

WFM: Would you say that Collective Soul is a loud band? With three guitarists I would imagine you'd be working very hard on stage.

SE: Actually, you'd be surprised; we're not a loud band. We don't have three guitars for volume. We have them to add different textures to the music. The guys do so many things with the way the guitars sound with the different effects they use. And they each play a slightly different part with a different sound, which adds a totally new texture to the song.

We have a pretty low stage volume. We aren't intentionally trying to be a loud band. If it gets loud on a given night it's only because the emotions are high, and when your emotions are at a certain point you tend to play a little harder. I try to keep it under control, though.

I think we are a band that is based on songs. We want to get those songs across to an audience, and I don't think that means bashing the songs out. Nobody is going to enjoy being blasted by three guitars set on eleven. We're not about that. We just want to get the songs across the best way we can.

WFM: Getting back to the *Collective Soul* record, would you say that it's a good representation of how you play, or did you alter your approach for the studio?

SE: I think I *did* alter my approach in the studio. One thing I wasn't happy about was that I didn't vary the dynamics as much as I do live. That can add a lot of excitement—I love doing that live. So I don't think the record is the best representation of my playing, but I realize it was probably the best for me at that point in time.

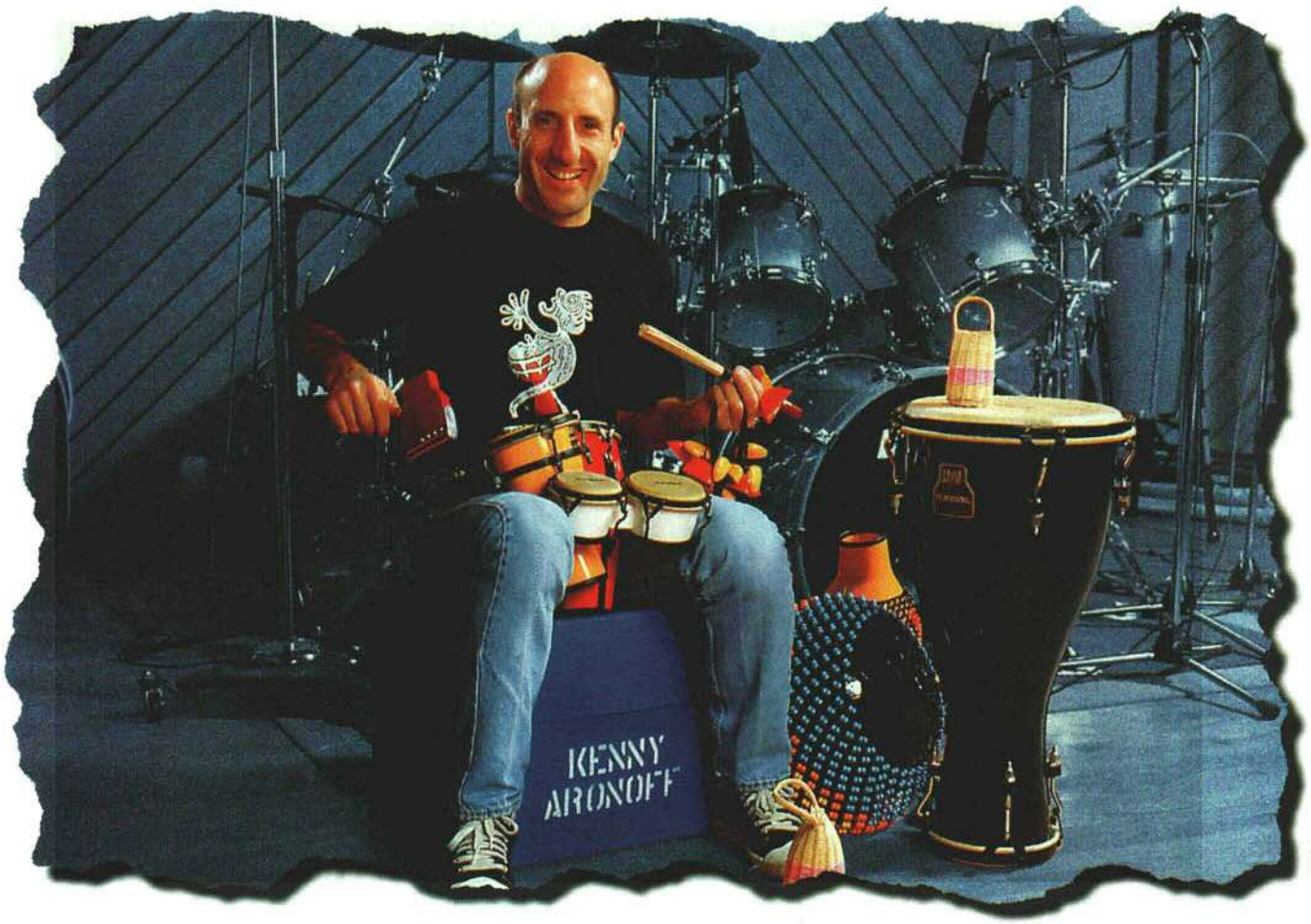
WFM: How did you actually go about recording your tracks?

SE: What we usually did was play through the song just to get it happening live. We'd record those performances hoping to get a good drum track, and I would normally be playing along with a click. If I did a good take we'd keep it, but if I felt I could do a better job we'd keep the other parts for reference and I'd just play along to those parts. That way the rest of the band didn't have to play the song too many times.

WFM: And you feel comfortable about using a click?

SE: Pretty much. When I was growing up and we were hanging out at Will's dad's studio, we used a lot of drum machines and I'd play along with them. I think that over time playing with a click just sort of grows on you, and you get to where you subconsciously hear the click in your head—you know how what you're playing should feel

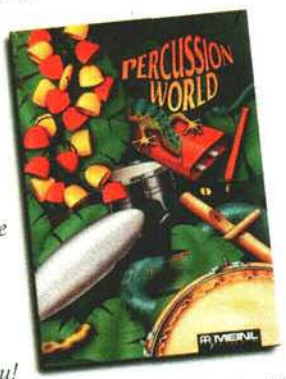
DIDN´T WE JUST SAY SO?



PAPYRUS

Meinl's fibre-force Shekere, Tail-Shekere and Cabasa - convincing handcrafted instruments with great cutting power, balanced tone and unsurpassed durability!

Kenny Aronoff - talk about a studio drummer! This guy´s been in the business since the eighties! Want names? He´s recorded for John Mellencamp, Bob Dylan, John Bon Jovi, Elton John, Bob Seger, Meat Loaf, Chris Isaak, and many, many more. And he´s toured with most of them, too. Kenny was also voted best Pop/Rock drummer by the readers of "Modern Drummer" magazine four times in a row. On top of it all, Kenny teaches at the University of Indiana where he passes his craft on to future pro´s. Of course, a live wire like Kenny needs reliable equipment. Luckily for him, he can get anything he wants. Anything at all. But experience tells him to go for the best. Kenny chooses Meinl Percussion for his bag of tricks. You know what? So should you!



For more information on Meinl cymbals send $3.00 to: Chesbro Music Co., P.O. Box 2009, Idaho Falls, ID 83401, or contact Meinl Promotion & Artist Relations office: P.O. Box 3194, Canoga Park, 91396, phone: (818) 772-6543, fax: (818) 772-6581, E-Mail: MEINLUSA@AOL.COM.

Meinl Percussion - the audible difference!

MEINL
ROLAND MEINL

Roland Meinl Musikinstrumente GmbH & Co. · An den Herrenbergen 24 · 91413 Neustadt a. d. Aisch · Germany
Phone (0) 91 61 / 78 80 · Fax A (0) 91 61 / 58 02 · Fax B (0) 91 61 / 75 43

because you've played with a click so often. All of that experience as a kid has given me some confidence in my time—I feel it's pretty good, and I guess that's why it's fairly easy for me to play with a click.

WFM: Could you offer any tips for drummers who want to improve their ability to play with a click?

SE: One thing I've learned about clicks is that it's not too difficult to play along with one when you're just playing time. However, it gets tougher when you go to play a fill. If you're playing along to a click and you play a fill that goes off the click a little bit, I've found that it's best not to freak out about it. In fact, if you're playing a groove and you're trying to lay back a bit and you notice you're not exactly with the click, you shouldn't freak. Go back and listen to the take with the click turned off—it might sound just fine.

WFM: Did you have to alter your kit for recording in terms of the setup or the heads?

SE: Yes. I think that's something I do pretty well—working with engineers in the studio. Some drummers can be an engineer's nightmare; they set up their kits in a way that's incredibly difficult to properly mike, and then they won't want to move things. I try to work with the engineer. I know how difficult their job can be, so I try to help.

Greg Archilla engineered our last record, and we have a good relationship with him. If there was a certain mic' position he wanted to try and I had to alter my setup to do it, I did it. I feel it's important to get the best sound possible to tape. If that means changing my setup a bit, I'll do it. I removed my toms and played with just a kick and snare for a few tracks, and I used a real basic setup with one rack, a floor, a kick, and a snare on a few tunes.

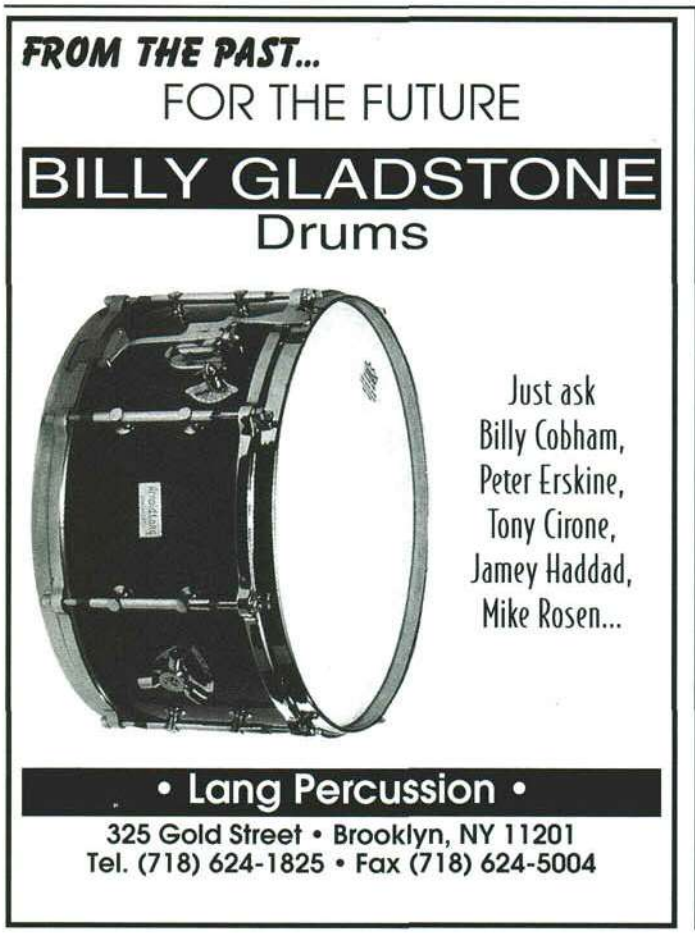
WFM: You've also *added* some things to your kit, though, haven't you?

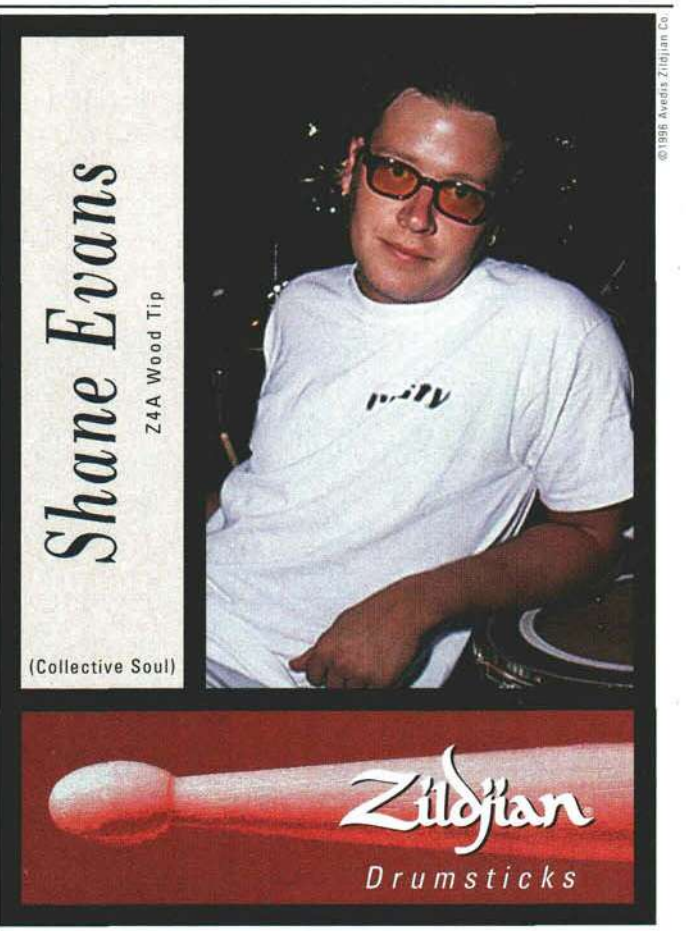
SE: Oh yeah. One thing I started doing on the last record was using a second snare drum on the left side of the hi-hat. I'm having a lot of fun with it. I've been trying to play some funkier grooves where I play the softer notes on the left snare and the backbeats on my main snare. It just brings another dimension to the sound. Sometimes I'll turn the snares off and get a timbale sound out of it. I love it. I was inspired to do it by U2's drummer, Larry Mullen. I saw him use it and I was like, "Wow, that's a cool idea." It gives me a lot of options and I love having that other snare sound right there.

WFM: I noticed that the drum sound on *Collective Soul*—especially the snare sound—seemed to change slightly from track to track.

SE: That was intentional. We were very particular about finding the right snare sound for whatever track we were working on. I had nine snare drums with me, so we experimented. Ed and Greg would listen to whatever drum I had set up, and if they heard something that was happening for the track they'd say, "Whoa, that's it!" I would record the song with that drum, and then listen back not only to my performance, but to the sound of the drum as well.

I think it's good to experiment. But I do understand people who have the opposite opinion. For most drummers the snare drum is their signature—they base their sound on their snare. A lot of drummers have a signature snare sound, and that might be something I'll try to look for in the future. Actually, it helps if you can find





a drum that you really like, and I just found it.

WFM: What is it?

SE: It's the *Dave Weckl* model by Yamaha. It's the one with two strainers. A friend of mine let me borrow his and I loved it, so I went out and bought one. It sounds great. I may stick to that snare on our next record. It has a great sound that I think would work on a lot of different songs. Besides, we practically drove ourselves crazy on the last record trying to find the right snare sound. We recorded at Criteria, in this huge room. We had a lot of room sound to experiment with, so there were a lot of options.

WFM: But overall you were happy with your sound on the record?

SE: I was very happy with it. Bob Clearmountain mixed it and he's done some really good stuff, like Bryan Adams and things of that quality. So I think it sounded great. I felt like it was an accomplishment for us. We finally got our first real album done and were happy with it. I think it's a good starting point for the band—and for me, too!

WFM: Are there any moments on this record that you're particularly proud of?

SE: Actually, I'm proud of the whole thing. There is one song, "She Gathers Rain," that I think we got a really nice bass drum sound on, and the snare we picked worked perfectly. It was a big, "roomy" sound and it felt really good to me when I played it. It felt like it was groovin'. Another tune I was happy with was "The World I Know." I was very happy with the drum part because it just seemed to work for the song. I had a feeling it might be a hit because of the way the song developed.

Don't let me give you the impression that I'm totally satisfied with my playing and that I think I gave a perfect performance. I hear little mistakes all over the place—certain notes that are slightly rushed or laid back a little too far.

WFM: So even with all of your experience with clicks and playing in the pocket, it's still something you feel you have to focus on?

SE: I still hear a lot of room for improvement, even though a lot of people have mentioned it to me as something I do well. I've had people come up to me after shows and tell me how solid my time is, and this has happened after gigs where I thought I didn't play all that well. I guess I just don't realize it.

When we were touring with Van Halen, I sat down and had something to eat with Michael Anthony, their bass player. He said to me, "Wow, man, you have a killer groove. You're solid." And I was like, "Wow, I can't believe this." Here's a guy who plays with Alex Van Halen, who I consider to be one of the greatest rock 'n' roll drummers of all time, and his bass player is telling me *I'm* solid. That blew me away.

WFM: I wanted to ask you about one of the tunes on the record, "Smashing Young Man." I understand that it was actually put together with sort of a two-bar pattern of yours that was looped?

SE: Yes it was.

WFM: How did that come about?

SE: Sometimes we do a lot of outtakes in the studio. At one point I was listening to a lot of James Brown, and I wanted to get a certain James Brown groove together. So I sat down in the studio and just played some

Do you need a **BEAT BUG** fast?

The latest **Beat Bug®** is a *meter monitor* and a *metronome*. Now you can get a kick-off tempo from it, then it will automatically go to the monitor mode as soon as you hit the snare. It's remotely triggered, so it can be velcroed anywhere on your kit, and it now has a sensitivity control.

Be in control of the meter yet have the flexibility that other time dictators simply can't allow. This is the most significant invention for drum time-keeping to come along in decades. Throw away all of your other metering devices. This is the only one you'll need from now on. Sure, the old **Beat Bug®** was great. But this new model is a far superior unit ***for the same price!!***

We have them in stock and ready to ship via UPS anywhere in days. Don't forget our other fine products: **Lug Locks™** - now a 100 bulk pack; and **GIG RUG®** - the only rug with a built-in bass drum barrier in blue, brown or grey. Call toll free and use your Visa or MasterCard. Dealer inquiries welcome.

L.T. Lug Lock, Inc.
P.O. Box 204
Tonawanda, NY 14151
1-800-205-6197

kenny aronoff, pat mastellato, joel rosenblatt...
...three players to keep your eyes on...

...not only for their amazing technique and musicality, but also for their strong dedication and discipline. Part of that discipline involves a steady practice regimen with Tama's RW100 Rhythm Watch, the first metronome designed for drummers. The RW100 memorizes up to twenty different beat and tempo patterns, allows faster tempo selection than standard electronic metronomes and provides footswitchable program advancing. The Rhythm Watch also features headphone monitoring and can be mounted on Tama cymbal stands or the optional 62RJ attachment arm for easy placement anywhere on your drum set.

kenny aronoff

pat mastellato

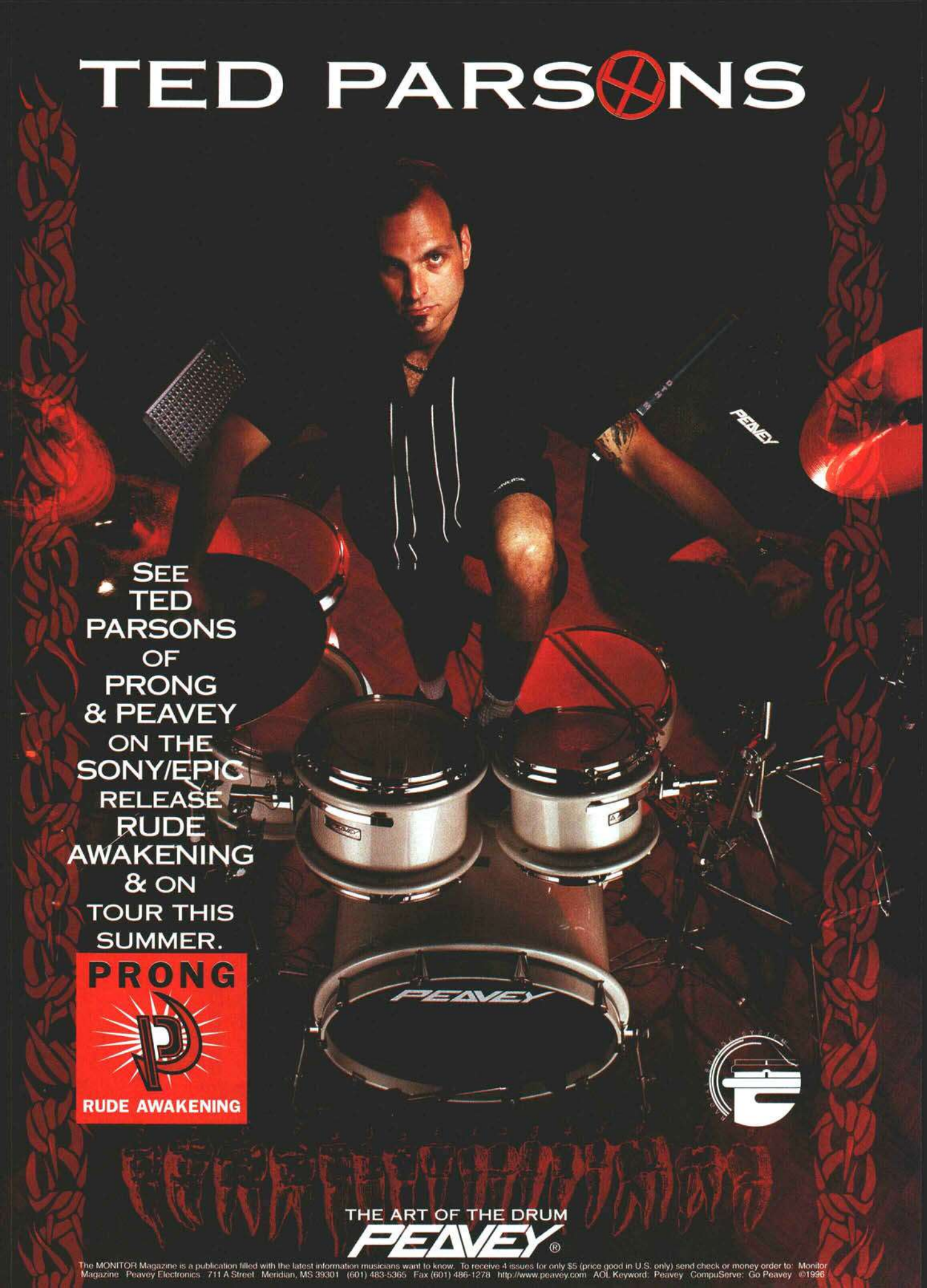
joel rosenblatt

the ones to watch...

TAMA

For a full color catalog on Tama Drums and Hardware send $3.00 ($4.00 in Canada) to: Tama Dept. MDD41, PO Box 886, Bensalem, PA 19020 or PO Box 2009, Idaho Falls ID 83403. In Canada: 2165-46th Ave., Lachine, Quebec, H8T-2P1.

TED PARSONS



SEE TED PARSONS OF PRONG & PEAVEY ON THE SONY/EPIC RELEASE RUDE AWAKENING & ON TOUR THIS SUMMER.

PRONG

RUDE AWAKENING

THE ART OF THE DRUM

PEAVEY®

The MONITOR Magazine is a publication filled with the latest information musicians want to know. To receive 4 issues for only $5 (price good in U.S. only) send check or money order to: Monitor Magazine Peavey Electronics 711 A Street Meridian, MS 39301 (601) 483-5365 Fax (601) 486-1278 http://www.peavey.com AOL Keyword: Peavey CompuServe: Go Peavey ©1996

grooves. I had no idea they were recording me, or that it was going to be used in a song.

After I finished my tracks for the record I left the studio in Miami to come home for some time off. Ed called me at home and said, "Man, I've written this song that I want to put on the record. We took a couple of bars from some of those grooves you were playing and used them." I was kind of surprised, but that song was totally his concept so I just let it go. I think it's a good song. I think it's one of the better tracks on the album, actually. It was looped, I realize that, but I'm still happy with it.

WFM: It sounds like something that might be fun to play live.

SE: Oh, it's a blast. Especially with the second snare drum, man! [laughs] I'm playing that funky beat and moving the notes between the snare drums, just throwing those accents down. I love it.

WFM: Has a song ever been brought into the band that you had trouble with, or maybe a certain type of groove that was difficult?

SE: We were working on a song a while back that was a shuffle, and I sort of felt uncomfortable with it. I felt like I wasn't as solid as I should be. But that's probably the only time I had a major problem with a drum part on one of our songs.

I'm not the greatest shuffle player in the world, but I have been working on it a lot. We toured with Aerosmith for a while, and Joey Kramer is really good at doing that shuffle pattern on the ride or hi-hat. He's just real solid with it and he inspired me to get into shuffles. A really well-played shuffle, one that feels good, is really cool—like that Jeff Porcaro thing on "Rosanna." Man, that's classic.

WFM: Do you have a method for developing your parts for the songs?

SE: I usually try to keep things simple, starting with a basic groove and then adding to the pattern. The drum pattern will change slightly because of what the other guys start doing. I'll want to keep the feel solid and also try to work with what they're laying down. And it's funny how a slight change in something, like a hi-hat pattern for instance, will really change the feel of a song. So when I make a.change, I try to keep in mind the basic groove we've set up.

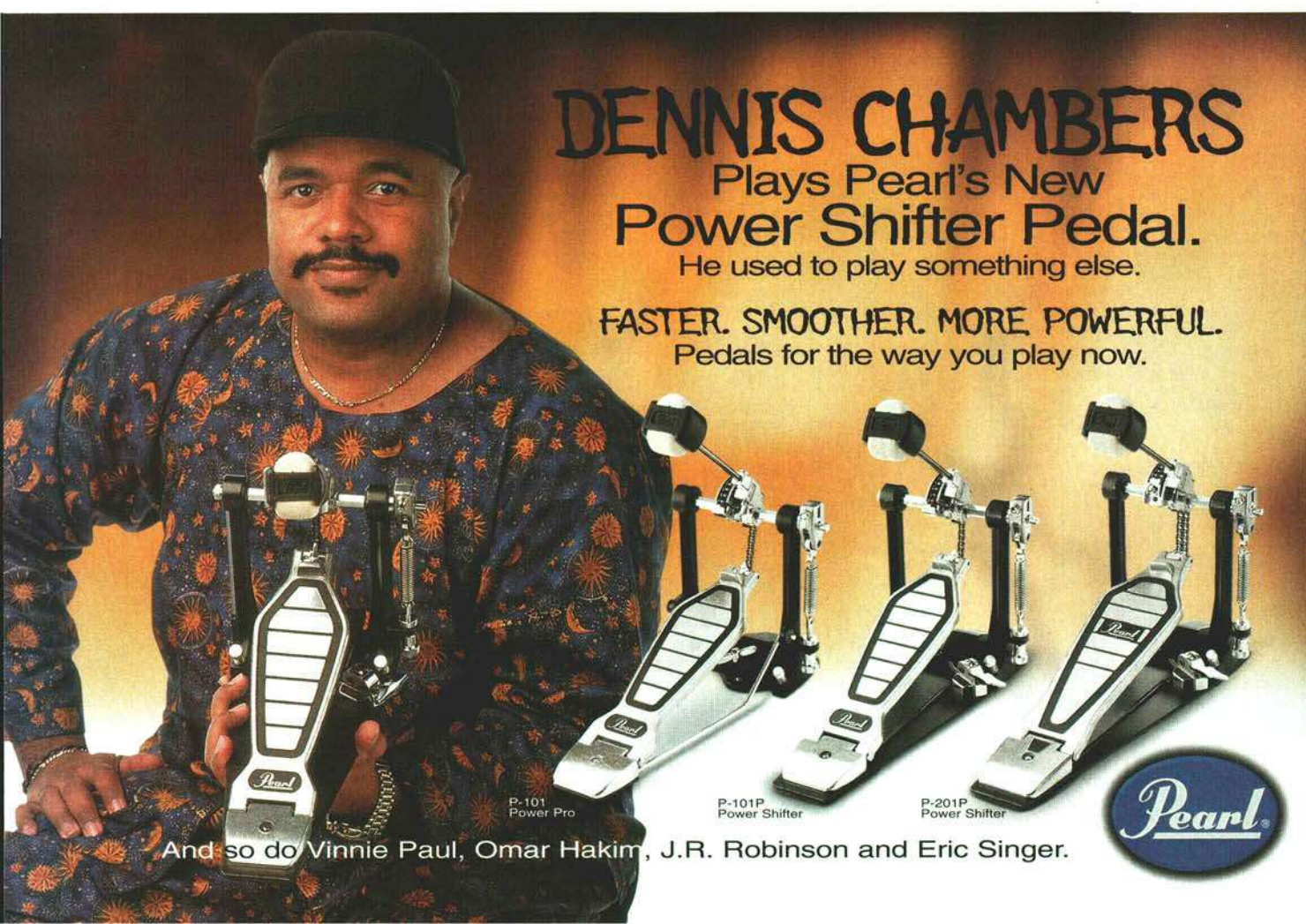
WFM: I have a question about your setup. We've talked about your two snare drums, but I was wondering how your setup has changed over the years to help you better work within the band.

SE: My setup *has* changed. I'm using more cymbals and I've brought in some percussion things, like a tambourine and a *Jam Block.* I don't want to change what I did on the record too much live, but I also want to add some colors to the parts. I like hitting the tambourine and the snare drum at the same time in a pattern, and the *Jam Block* gives a slightly different sound than your typical rimclick. And I needed to have bongos on the kit because they're really a part of our songs.

As for cymbal choices, I've gone in a slightly different direction. I started out using the Zildjian Z *Custom* ride, but I felt like it got too loud. I've got a K *Light Dry* ride now that works perfectly.

WFM: Here you are playing bigger places and yet you're using "softer" cymbals.

SE: Like I said, I don't think that we want



to be a loud band. We want to bring the songs across the best way possible. We don't try to be overbearing with sounds—the snare drum cranked to the hilt with a big gate on it or something. We aren't really going for that. We're going for good, natural sounds from the drums and just some really distinctive guitar sounds.

We did have a lot of rock songs on *Collective Soul.* We had heavier songs like "Simple" and "Where The River Flows." I guess you could listen to those and think, "Wow, they must be a loud band." But the next record probably won't have as many rock songs. There will be rock tracks on it, but I think it's going to lean more towards an experimental side—maybe even a darker side to Collective Soul. It may end up being a little less positive than the last record, because we've lived through a few things, like some legal matters and personal things that I think may have an affect on the way the band sounds.

WFM: Although it may be motivated by some "darker" things, you seem excited about the direction the band is headed.

SE: I think we are anxious to get into the studio and work on this next record. Hopefully we'll have it out soon. If this band could, I think we would put out a record every year; we just love recording. We love getting in the studio and coming up with new concepts and songs.

I have a feeling that we're headed in a more jazzy kind of direction. I feel that *I'm* leaning that way. Actually, both Ross [Childress, lead guitarist] and I have been trying to get a hold of as much jazz as possible. We've been listening to all sorts of jazz and experimenting with it. We've been jamming on things at sound checks, and I just love playing it.

I want to learn as much as I can while I have the opportunity. There are a lot of good drummers out there, and I feel a certain amount of pressure to play at a certain level and have a broad knowledge of the instrument. If I'm going to be in a band that is successful, I should be able to play and contribute.

WFM: It sounds as though the "craft" of drumming is important to you.

SE: Yeah, it is, and it has been for a long time. I know I drove my parents crazy with all of the practicing I did when I was young.

WFM: Were they supportive of your playing?

SE: They were great. All of us in the band have families who were really supportive. We couldn't ask for anything better, and I think it sort of comes across in our music. As I mentioned, Will and I have been friends for so long that his family has sort of been like a second family to me. It's just been great. Looking back, I couldn't have asked for a better environment to grow musically.

I remember getting my first drumkit for Christmas when I was in the seventh grade—I was thrilled. I would have done anything to get a set of drums. I made a promise to my mother: "If you get me these drums I'm going to practice and try to take it as far as I can." I know I made that promise to her a long time ago, but you know, that sort of keeps me going. I still think about it to this day.

MD Classic Casuals

ON THE GIG...OR JUST HANGIN' AROUND!

The **BIG BAGGY BOXY PULLOVER.** What more can we say?! Well, this "nearly navy" hooded fleece pullover is made from 100% ring-spun, pigment-dyed cotton, and it features an *MD* rubber stamp emblem on the left breast. Great for load-outs on cool nights.
Sizes: M, L, XL
$38

The **BLACK TEE.** Stay cool and comfortable during those marathon woodshedding sessions. This bold 100% cotton tee features an oversized *MD* logo running vertically up the right-hand side.
Special size options: adult–M, L, XL, **$12**; youth–M and L, **$10**

The **CRUMBLE CAP.** The hat that never dies! This unstructured, army-green brushed tabby twill cap can really take the rigors of the road. Features a tech closure and the *MD* logo on a softouch leather patch.
$10

The **6-PANEL CAP.** Just right for baseball, frisbee–and outdoor gigs! Features a natural twill crown, black twill visor, and plastic tab closure. With a black & red *MD* logo directly embroidered on the front–and *Modern Drummer* on back.
$14

The **PIT STOP.** This very cool unstructured black hat features a "purple night" suede visor, a leather closure, and a unique *MD* logo directly embroidered in front and the classic *Modern Drummer* logo on back.
$18

The **FLASHBACK TEE.** Some things never go out of style. Introduced in 1969, this 100% heavyweight cotton tee will withstand many an all-niter. The original garment-washed, pigment-dyed tee, generously cut, in a choice of "slate," "herb," and "port" colors. Full frontal tone-on-tone *MD* logo.
Sizes: M, L, XL
$15

The **CLASSIC POLO.** Classic, indeed—with a touch of cool. Made from 100% indigo-denim cotton, with the funky *MD* rubber stamp emblem on the left breast and the famous *MD* logo rubber patch on the sleeve. Wood-tone buttons add a nice touch.
Sizes: M, L, XL, XXL
$32

Name (please print)

Address

City State Zip

Phone

Visa/Mastercard #

Exp. Date

Name on Card

❑ Visa ❑ Mastercard

To phone or fax your order:
Phone: 201-239-4140
Fax: 201-239-7139
Business Hours 8:30am–4:30pm EST.

SHIRTS

Qty	Size	Item	Price	Total
		Big Baggy Boxy Pullover	$38.00	
		Classic Polo	$32.00	
		Black Tee (adult)	$12.00	
		Black Tee (youth)	$10.00	
		Flashback Tee (Port)	$15.00	
		Flashback Tee (Slate)	$15.00	
		Flashback Tee (Herb)	$15.00	
			SUBTOTAL	

CAPS

Qty	Item	Price	Total
	The Crumble Cap	$10.00	
	The 6-Panel Cap	$14.00	
	The Pit Stop	$18.00	
		SUBTOTAL	
	For shipments to NJ, add applicable 6% state/local taxes to cap orders only.		
		MERCHANDISE TOTAL	
		SHIPPING AND HANDLING CHARGES (see box below)	
		GRAND TOTAL	

IF YOUR MERCHANDISE SUBTOTAL IS: (before tax)		PLEASE ADD
Up To	$20.00	$5.00
$20.01	– 40.00	$6.50
$40.01	– 70.00	$7.50
$70.01	– 100.00	$8.50
$100.01	– 130.00	$9.50
$130.01	– 150.00	$10.50
Over	$150.00	$12.00

Make check payable and mail to:
Modern Drummer Publications
Attn. MD Classic Casuals
12 Old Bridge Road
Cedar Grove, NJ 07009

• All checks or money orders payable in US funds only (no cash) •
• No C.O.D. • Please allow 4-6 weeks for delivery •
• MD Classic Casuals can be shipped to a street address only •
• No P.O. Box deliveries •

New York Phenom

Zach Danziger

Make 'Em Laugh

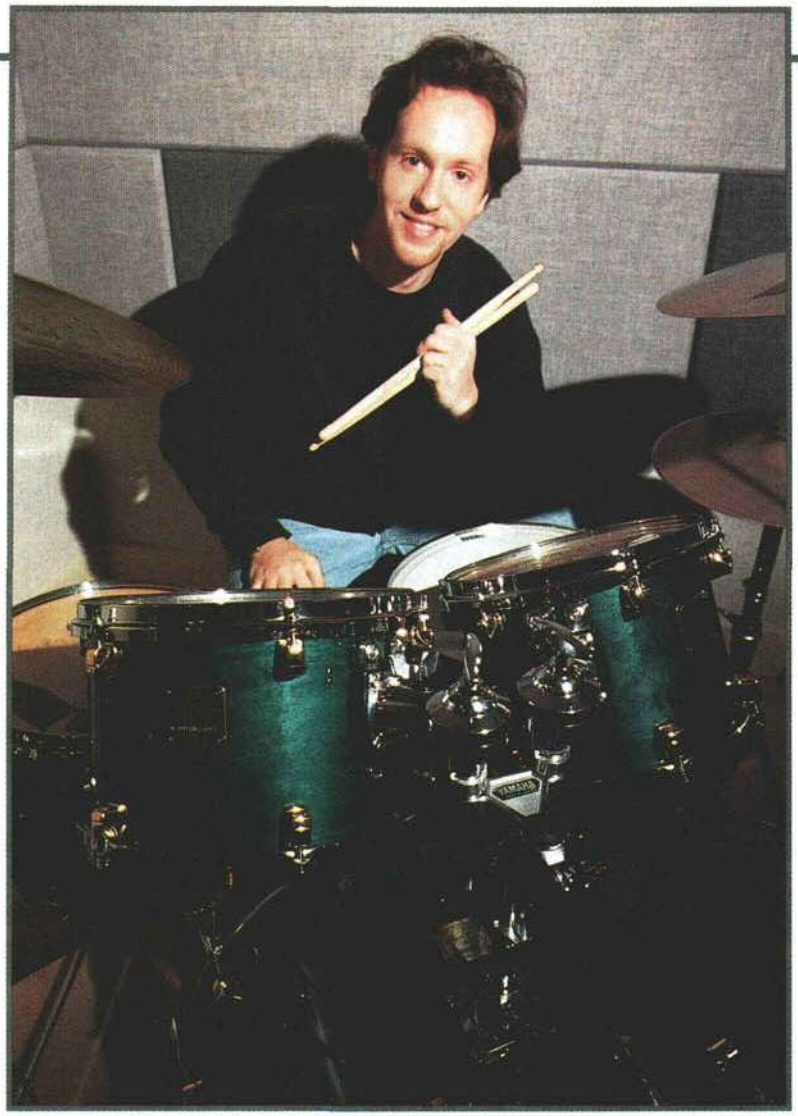
In the late '70s, the Avedis Zildjian cymbal company ran a national ad campaign featuring an outspoken young New Yorker. Peering over a set of blond Slingerlands, the red-headed eight-year-old was pictured holding his sticks while overhead a bold caption read: "I've played nothin' but Zildjians since I was a kid." Eighteen years later, that mouthy drummer is still playing his Zildjians, with a drum language so developed and defined that listeners are often left with mouths open and eyes bleary.

Though not a familiar face to the record-buying public, Zach Danziger has been the name to drop in both East and West Coast musicians' circles for some time. Working his way through gigs with Michel Camilo, Chuck Loeb, Leni Stern, Bob Mintzer, Special EFX, and Brandon Fields, Danziger seemed to blast out of nowhere on guitarist Wayne Krantz's 1995 offering, *Two Drink Minimum.*

Recorded live at Greenwich Village's renowned hole in the wall, The 55 Bar, the album (with Krantz, Danziger, and bassist Lincoln Goines) takes twenty years of fusion tradition and sandblasts it clean with inventive compositions, mind-blowing improvisation, and inspired, supercharged musicianship. The trio rewrites the rules, coupling harrowing rhythms and spidery, intricate lines with soaring melodies ("Whippersnapper," "Dove Gloria"), misty pop sentiments with fusion flair ("Shirts Off), and jazz inflection with dark impressionism ("Isabelle").

Like the great melodic/rhythmic pairs of the past, from Coltrane/Jones to Zappa/Colaiuta, Krantz and Danziger endlessly feed off each other, hurtling shards of rhythm back and forth like acrobats dancing on a highwire. Their telepathy is near-perfect, the pair finding layers of detail in rapid-fire conversation, while Goines' bass supplies low-end counterpoint.

by Ken Micallef



Danziger lends an air of danger and playfulness to every song, especially "AFKaP" and "Alliance/Secrets." Over the brisk fatback guitar riff of "AFKaP" Zach creates a 16th-note rhythmic web. Displacing the beat, contrasting the melody over hi-hat and cymbal bell, dotting the guitarist's calls with deftly dropped bass drum accents and interwoven snare slaps—Zach executes the maze of sticking and foot patterns with ease. The song ends with a brief solo from Danziger that rides out Krantz's wiry guitar slingshots. "Alliance..." is equally daring, with Danziger taking another solo that is loose and enigmatic, alluding to the song's swirling form but never stating it literally.

Danziger's gifts—equal parts enormous technique (his hands are so big he used to work as a hand model), natural ability, and undeniable originality—seem a little out of sync in this anti-fusion age. But he's no mere chops hound. As with any successful musician, he values substance over ego, and his interests have led him into other areas. Seemingly moving backwards, Danziger now finds his greatest challenge in playing an R&B groove with feel and precision. Even stranger, this show-biz-bred musician is putting his own comedy act together (named "Bluth"), complete with full-band skits and sound effects.

Listening to "The Boom Tune," a track from Zach's demo tape, one hears a conversation that only drummers would understand, that monosyllabic rhythm-speak drummers use when describing another player's sound. "Blop-do-blop, do-blop-blop" segues into Coltrane samples and a mad fit of drumming, all tom-bass drum rolls and cymbal hysteria.

With many years of musical and drumming exploration under his belt, Zach Danziger no longer has to strain to see over his drums. He's too busy looking to the future to rest in the present.

photos by Ebet Roberts

KM: You've worked with people like Leni Stern, Michel Camilo, Dean Brown, and Bob Mintzer, but you have a special interactive relationship with guitarist Wayne Krantz.

ZD: Wayne's concept of music is different from that of most people I've worked with. It's coming from a very improvisational place. Because of the way he writes the music, the usual rhythm section roles are rearranged. With Wayne's thing there is more guitar-drum interaction than bass-drum interaction. The bass plays counterlines to Wayne's themes, and he wants me to catch those themes that he's playing, more so than what the bass is playing. That's the concept. It's not exclusively about having a groove where Wayne can blow over it. My role is to comp more in the space of the solos.

It takes a different mentality to make the music flow by breaking up the time feel. It's not a repetitive thing. He wants the grooves broken up, a constantly evolving rhythmic conception. A lot of the material is totally open, but with enough composition so that it's not entirely random.

KM: Can you describe the different concepts you all have evolved that are unique to this gig?

ZD: One thing would be when he wants me to be more of a colorist. When is it time for me to go with him, and when isn't it? When does he want the drums to highlight the melody or solo, and when does he want a counterline to work off of? Sometimes he just wants me to percolate without necessarily answering what he's playing. It can get corny if everyone is jumping on the same phrase. There is a way to do that without mocking or mimicking it. It enhances the phrase if you don't jump all over it, if you approach it with some subtlety.

Also, I'm not traditionally leaning on the bass. So when he handed out the lead sheets we had to discuss where I was going to land, in which direction—guitar or bass—I was going to go. It's almost like we were three guys playing together but not in lockstep. We're not repeating the same phrases to each other. We discussed the music and had months and months of rehearsal. I couldn't play the music until the day before the recording. Wayne's concept of rhythm is as good as anybody I've worked with, so much so that I'm spoiled. He hears everything and I don't have to question him. He understands where I'm coming from.

KM: Is it similar to the Zappa/Colaiuta relationship?

ZD: I don't know what was going on in their heads. Wayne dictates a lot, but though he knows what he wants to hear conceptually, he didn't dictate specific notes. He described things in terms of sounding more open or more closed.

KM: What role did Leni Stern's music have in your growth?

ZD: Her compositions were open and non-stylistic. Nothing was drawn out as Latin or jazz or Afro-Cuban. She helped me to not draw lines in music and just respond. It made me invent something. Leni was a major boost for me to try to develop something that wouldn't be so "stock."

KM: Before that you were heavily into Gadd and Weckl, but not experienced at adapting those styles to a freer base.

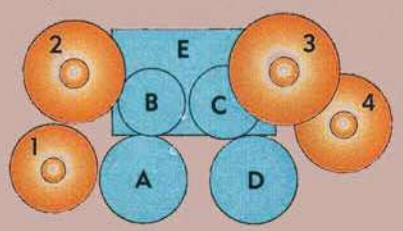
ZD: If Leni's music isn't treated correctly, it can sound corny. But when it's right, it can be amazing. It's not about working up a groove and applying it to a tune. It's as if I'm soloing and not soloing continuously.

KM: In that environment are you always thinking in linear terms?

ZD: A lot of the time, but not always. The situations I'm in now don't require as much of a linear approach. A straight 2 and 4 backbeat with 8ths on the hi-hat can go a long way. I've grown to really appreciate simplicity. Ten years ago I'd listen to a pop tune with Steve Ferrone or John Robinson on drums and ask myself, "Why is he playing so simply?" Now I understand and I'm blown away by their ability to make a song flow without playing a million notes.

KM: Can you still turn it on

Zach's Kit



Drumset: Yamaha *Recording Custom* or *Maple Custom*
A. 5 1/2 x 14 birch snare drum
B. 8 x 10 tom
C. 8 x 12 tom
D. 10 x 14 tom
E. 16 x 22 bass drum

Cymbals: Zildjian
1. 14" *New Beat* hi-hats
2. 17" K *Dark* thin crash
3. 20" K ride
4. 16" K Dark thin crash

Hardware: Yamaha

Heads: Remo coated *Ambassador* on snare, clear *Emperors* on toms, clear *Pinstripe* on bass drum

Sticks: Zildjian (various models)

now?
ZD: As with anything you don't do for a while you become rusty from a physical standpoint. To pull it off with fluidity takes doing. Conceptually, I can always hear it, but playing it is another story.
KM: At its most basic, is linear drumming really just a Paradiddle?
ZD: Without sounding condescending, it is a Paradiddle. A Paradiddle as we know it is RLRR LRLL, but many people use the word to describe a combination stroke of singles and doubles. So when people say it's just a Paradiddle, actually, with the exception of flams and drags, *everything* is a single or a double.

Think of RLLR LRLL RRLL RLLR. If you call that a paradiddle, that is what it is; if you call that singles and doubles, then okay. There's no magic sticking there, or repetitive phrases. It's random in that it doesn't repeat. Then you disguise that with accents.

A lot of people never proceed if they have two notes in the same hand. Very rarely will they accent the second note, or accent the first note and drag the second. Usually after an accent drummers switch to the other hand. Mixing it up and accenting the second note of a double can disguise what you're playing. To make it flow you've got to use doubles. Singles tend to make the flow jagged and straight up and vertical. Doubles have finesse, a legato feeling.
KM: You're able to include the bass drum in complex rhythmic phrases very freely.
ZD: Aside from the technique of interaction between hands and foot, it might be interesting to know why I'm placing it there. The technique is the standard regimen of hand-foot exercises. People think I'm pretty advanced at it, but in the book I'm writing I delve deeper into the technique, to the point where I consider myself a novice.

Playing For The Rate

by Zach Danziger

I've noticed that when drummers play 32nd-note phrases, they don't take advantage of the rhythmic possibilities of the rate. What I mean by this is that they might be playing 32nd notes, but the accented rhythmic emphasis is usually, when reduced to a basic phrase, quarter notes or 8th notes. For example:

As you can see, if you notated only the accents you would have a very basic and somewhat boring phrase.

Let's come up with a phrase that takes full advantage of the rate we're playing in. We should play off of the 16th and 32nd notes of the rate and not just the quarters or 8th notes. Here's a basic accent pattern that does just that.

Now, by applying it to a 32nd-note phrase, we get a pattern that takes full advantage of the rate.

Balancing Act

Here are the albums Zach lists as most representative of his drumming...

Artist	Album
Chuck Loeb	Balance
Leni Stern	Closer To The Light
Wayne Krantz	Long To Be Loose
Wayne Krantz	Two Drink Minimum
Common Ground	Common Ground
Nelson Rangell	Yes, Then, Yes
Donald Harrison	The Power Of Cool
Intrigue	Acoustic Soul
Larry Coryell	I'll Be Over You

.. .and here are the ones he lists as most inspirational.

Artist	Album Title	Drummer
Oleta Adams	Circle Of One	John Cushon
Mint Condition	Live From The Mint Factory	Stokley/Chris Dave
Chaka Khan	Naughty	Steve Ferrone
McCoy Tyner	Inner Voices	Jack DeJohnette/Eric Gravatt
VSOP	Tempest In The Coliseum	Tony Williams
Bill Connors	Step It	Dave Weckl
Chick Corea	Friends	Steve Gadd
Bill Meyers	Images	Vinnie Colaiuta
Wynton Marsalis	Black Codes From The Underground	Jeff Watts
Tom Coster	The Forbidden Zone	Dennis Chambers
Me'Shell N'degeO'cello	Plantation Lullabies	"Mr. Machine"
Sonny Rollins	East Broadway Rundown	Elvin Jones
Steely Dan	Katy Lied	Jeff Porcaro

Placing the bass drum in the beat and how to conceive of it—*that's* harder to explain. I hear a phrase, then I just practice to pull it off. Once you develop the language, you can find many ways to say something, whether it's with humor or anger. You don't have to limit yourself to saying something the same way every time. You can mix it up.

KM: Since you often play odd groups over the bar line, stretching the time and rates, does mental math come into play? Many great musicians have been adept mathematically. Is it a subliminal thing?

ZD: It's more than visualizing conceptually, it's a sonic thing. How does what I play sound over time, and where does time fall? When I was younger I'd try to play 16th notes in groups of five with a metronome over the bar line, and half the time I wouldn't know where 1 was. But as I got used to hearing the phrase I became familiar with the sound of five. You have to learn your way around, you have to make the mistakes.

KM: On one of *Two Drink Minimum's* slower songs you play a very broken-up solo; it's very fragmented, like you're alluding to the form. You often imply a rhythm within the obvious rhythm.

ZD: There may be certain rates I play at, but within the rates there are rhythmic properties. Maybe I'm hinting at something else. These days I don't think about triplets or 16ths, I'm trying to bring out different rhythms to the rate I'm in. I care about creating a texture; if that is based on playing jagged phrases, I'll go for that. I want to establish a certain mood.

KM: You used to talk about the idea of playing elastically, of stretching or condensing rhythms and still being in time.

ZD: I still think about that with Wayne's music. I hear so many great jazz drummers, like Jeff Watts, Joey Baron, Jim Black, Leon Parker, Al Foster, and they play so loosely. Some might interpret that as being sloppy—that their chops aren't together, or that they don't know what they're doing. But the more you hear them, the more you realize they know exactly what they're doing. They're going for a looseness of time, understanding that the pulse will continue no matter what they play. Time is time whether you're playing to it or away from it. Time is still moving at the same rate, in the same way.

I hear jazz drummers doing that, but not enough drummers applying that in a straight-8th-note context. What gives Bernard Purdie his style is his feel, his elasticity. You can bring out a mood, even

Contact these participating drumshops for date, time, location and ticket information.

EASTERN TOUR

New Berlin, WI
Cascio Music
414/786-6249

Brockton, MA
Centre Street Drums
508/559-5112

Toledo, OH
Daves' Drum Depot
419/472-3786

Nashville, TN
Fork's Drum Closet
615/383-8343

Baltimore, MD
Gordon Miller Music
410/825-2558

Fraser, MI
Huber & Breese
810/294-3950

Plainview, NY
Long Island Drum Center
516/694-5432

Louisville, KY
Mom's Music
502/897-3304

Normal, IL
Pro Sound Center
309/888-4500

Charlotte, NC
Reliable Music
704/375-8662

Toronto, Ontario
Montreal, Quebec
Ottawa, Ontario
Steve's Music
514/878-3976

WESTERN TOUR

Lynwood, WA
Band Aid Music
206/778-8992

Monona, WI
Drums 'N Moore
608/222-3786

Portland, OR
The Drum Shop
503/771-7789

Kansas City, MO
Explorer's Percussion
816/361-1195

Albuquerque, NM
Luchetti Music
505/298-5519

Memphis, TN
Memphis Drum Shop
901/276-2328

Hollywood, CA
Musician's Institute
213/462-1384

Denver, CO
Rupp's Drums
303/756-5777

Murray, UT
Wagstaff Music
801/261-4555

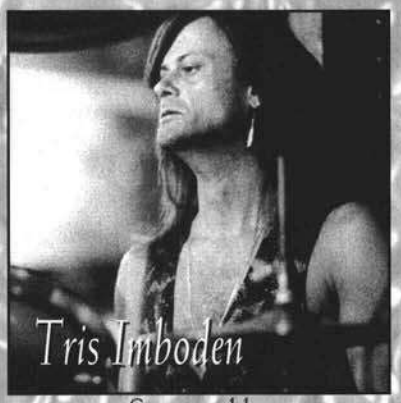
August September

EASTERN TOUR

Sponsored by

dw Zildjian
EVANS DRUMHEADS SHURE
Gibraltar
Zildjian Drumsticks HQ

WESTERN TOUR



Sponsored by

dw Zildjian
Gibraltar REMO USA
Zildjian Drumsticks BEATO

Win a Ten-Week scholarship to attend Musician's Institute Hollywood, CA*

MUSICIANS INSTITUTE MI

the 1996 DW Drum Clinic and Master Class Tour.

	April	June	August	September	November
EAST	Terry Bozzio	Joe Morello	Michael Baker	Rick Latham	Jimmy DeGrasso
WEST	Chad Wackerman	Jimmy DeGrasso	Tris Imboden	Jonathan Moffett	Paul Wertico

Sponsored by leading drum shops and manufacturers, the 1996 DW Drum Clinic and Master Class Tour will present nine top drum artists in a series of over 100 drumming events at locations throughout the U.S. and Canada between April and November. Contact your participating Drum Workshop dealer for complete details.

(Artist appearances subject to availability.)

The 1996 DW Drum Clinic & Master Class Tour is sponsored by: Attack Drumheads, Beato USA, Drum Workshop, Evans Drumheads, Gibraltar Hardware (Kaman Music Corp.), HQ Percussion, Latin Percussion, MAY International, Musician's Institute, Paiste America, Pro-Mark Corp., Remo Inc., Meinl, Shure Bros., UFIP, Vater Percussion, Vic Firth, XL Specialty and Zildjian Cymbals and Drumsticks.

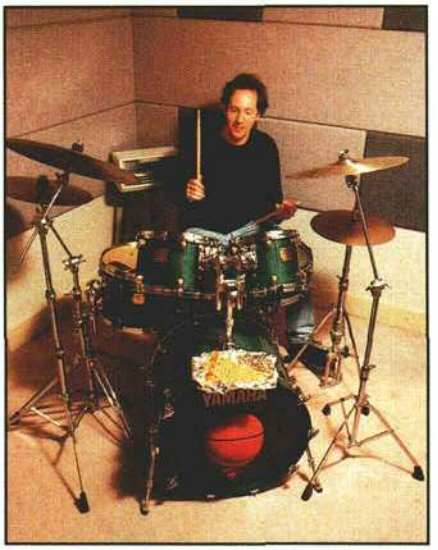
**Entry forms and information on the Musician's Institute Scholarship Sweepstakes are available at participating dealers.*

A production of the Drum Workshop Education Department

if the pulse is a simple quarter-note feel. If you're coming from an honest place and the ideas fit musically, you can do anything. It's not about playing all your chops; you want to make the music work. In the past I've been guilty of playing something just because I can, but now I try to play for the music.

KM: In "Dream Called Love" [from *Two Drink Minimum],* which is a slower song, you play rhythms that might not work in a faster tempo. Are slower tempos harder to play in this style?

ZD: I used to have problems going from triplets to 16th notes in different tempos, but now I'm using my ears and I'm hearing things at all tempos. Somehow, whether your hands are in shape or not, your ears will let you play things that work. And I don't think in terms of licks like I used to. When somebody wants me to play free, I take the tune and try to make something happen. No matter what the tempo is, there is something to play in it. It sounds vague, but I used to think, "Is my stuff going to work at this tempo?" I don't have stuff



anymore. I don't know what my stuff is. Now when a solo comes up, if I'm inspired, I can do it; if not, I can't.

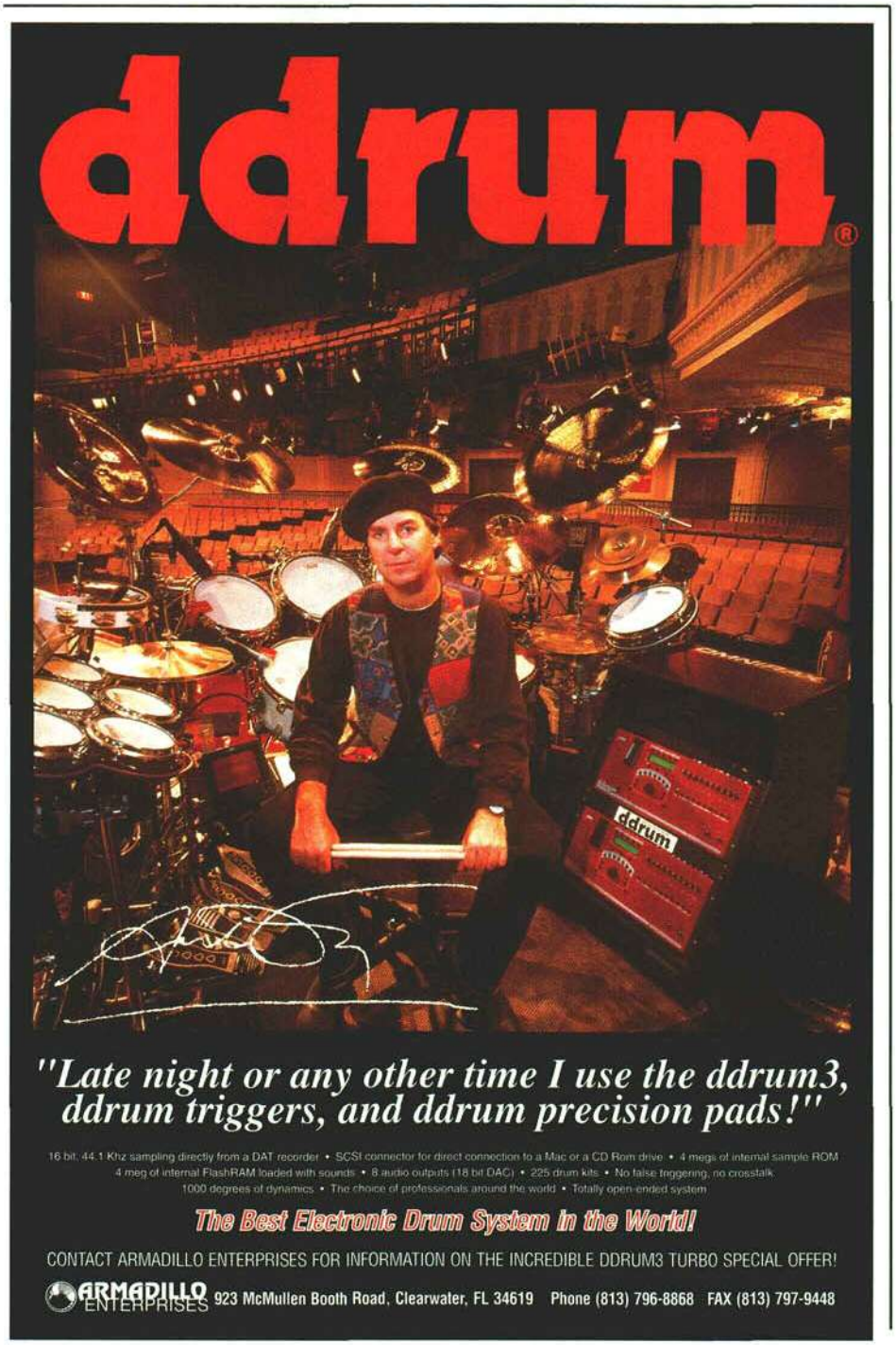
KM: What's your angle on displacement?

ZD: I learned about the concept listening to Dave Weckl and Vinnie Colaiuta. It's about playing a mirror image of the beat, displaced by a note value, such as an 8th or a 16th. My thing is not so much a displacement as a rhythmic, syncopated shifting of voices that make people think that odd times are happening, although they're not. It's an illusion by camouflaging voices. The snare drum is meant to be heard on 2 and 4, but if the snare is suddenly heard on 1 and 3, you can freak people out. If you can play something not normal but do it with conviction, you can trick people's ears. It's not my goal to trick anybody, but to play an idea that creates a certain momentum. It's about stressing a certain part of the beat. It's an effect to enhance the beat.

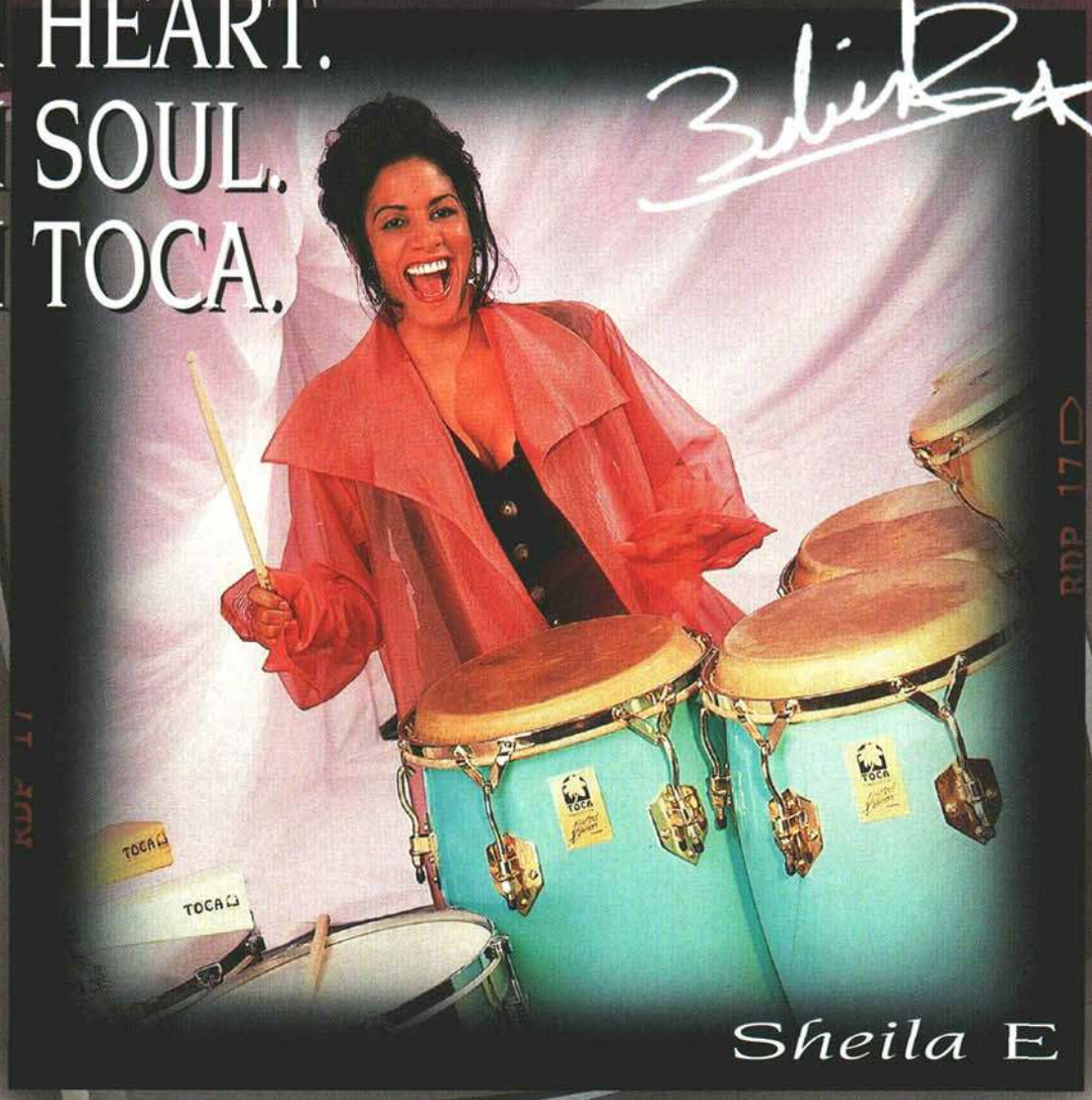
Some drummers perceive over-the-barline playing as more than it is. It can sound astounding, but once you understand it.. .I don't find myself doing anything polyrhythmically intricate when compared to someone like Gary Chaffee, Pete Zeldman, Vinnie Colaiuta, or Steve Smith. What I do to create the effect is more cross-rhythmic than polyrhythmic. But don't ask me to play 7 against 3, 'cause I'll fold real hard.

KM: Could you give me an example of your approach?

ZD: For example [plays simple groove accenting second 16th of each bar], that's easy to follow. But if I then spice up things to divert your attention, do a dialog, shift-



SHE PLAYS WITH HEART. WITH SOUL. WITH TOCA.



She's toured with such legends as Cobham, Duke, and Hancock. She's dazzled audiences the world over while performing with Prince. She's been called upon by Barbra Streisand, Natalie Cole, and Patti Labelle. She's constantly in demand. Why? Because she's a gifted percussionist who gets the sweetest sound.

Sound is everything to Sheila. Which is why her choice in hand percussion instruments is Toca®. Always. Whether she's performing live, or being immortalized on CD.

TOCA

WHEN YOU'RE READY TO IMPROVE YOUR SOUND

Visit Toca On-Line at http://www.KamanMusic.com.

Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002

ing the accents and the sound sources but in the same syncopation, it gets a little weirder. If I break up the time with those same accents while not alluding to strict time.. .it's about maintaining that rhythm but creating things around the rhythm to create an illusion.

Take any syncopation figure in the Ted Reed or Ralph Pace books, and orchestrate it on the set loosely. Break it up to where the listener may not understand the time [plays broken figure around the kit within 4/4 time]. It's an illusion, though the time is always there. It's not so connected to the beat. An analogy for that is of a magician: If the magician shows you what he did, you're not amazed anymore. But the magician can't amaze himself. The drummer always has to know where the time is, he can't get lost in the illusion. Otherwise there's no trick.

KM: You don't surprise yourself anymore?

ZD: I might have a magical music moment, but surprised and lost are two different things. I've seen some shows where the simplest music is entirely magical. A drummer like Bernard Davis can make the simplest funk music totally special.

KM: How did you tackle odd groupings?

ZD: I don't look at it as odd groupings, but as cross-rhythms. Say you're playing a 16th-note rate. To break those up in groupings of five, I might do three in the hands, two on the foot. I just get the sound in my ears. That way you know where it lays without counting. It becomes vocabulary.

KM: What's your concept for soloing?

ZD: With Wayne, solos are more like excerpts within a vamp or a section of a tune. I don't have soloing concepts, though. They are all different depending on the situation. I'm there to complement the music.

KM: How do you reply to drummers who say you're just playing a lot of notes?

ZD: *Oooh,* that's very Barbara Walters-ish. On a certain level, they're right. That's my one gripe about a lot of fusion music: It can become a lot of notes. But you can play four notes and be the most unmusical drummer that ever was, and you can play four million notes and be the tastiest. It's not about the number of notes, but do they fit the music? Is it played with finesse?

I always hope that my drumming has a meaning. I play a lot sometimes, but it's not meant to sound technical. You can play amazing stuff that is challenging, but it shouldn't be for the sake of technique. That's what I want to achieve.

KM: How do you make complex patterns groove?

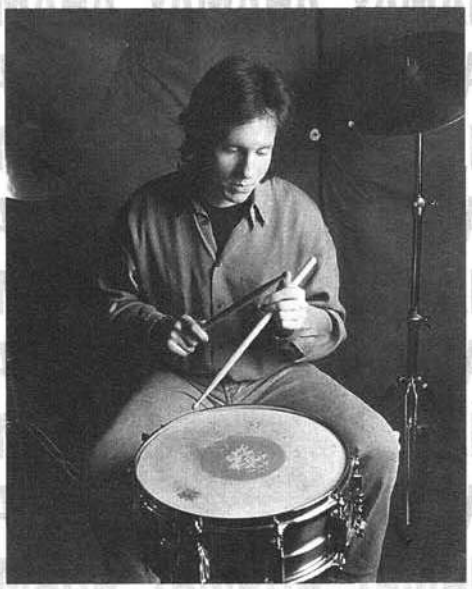
ZD: The same way I try to make a simple pattern groove. You can make an "out" phrase sit in the groove. Just because you're playing a lot of notes is no excuse for it not to groove. It can be a lot harder to do because of all the notes. But that's what I strive for. You have to make it loose, make it feel comfortable.

I always loved R&B music, like Chaka Khan, Earth Wind & Fire, Kool And The Gang. I loved it for the music. But when I wanted to hear drumming it was fusion. Now I'm going back to that R&B and I'm in awe of the drumming. Al Jackson, Ed Greene, Bernard Purdie—they're incredible. Just 'cause you understand what they are playing doesn't mean you can play it. I found that out first-hand.

KM: So now you're into playing backbeat music. Is that a new educational experience?

Phenomenal Drummer

Phenomenal Drums



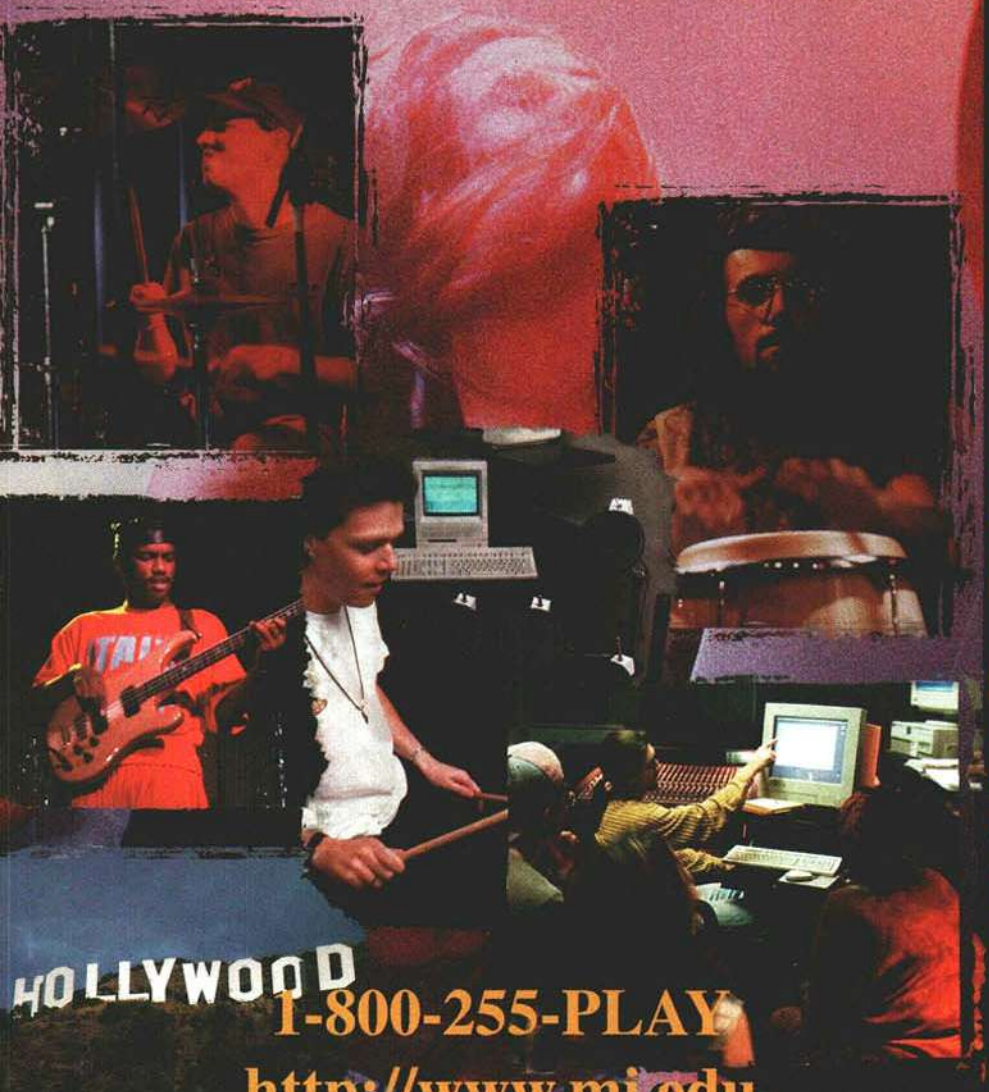
Zach Danziger

Yamaha Recording Custom™ Drums

YAMAHA®

Yamaha Corporation of America, Band & Orchestral Division, P.O. Box 899, Grand Rapids, MI 49512-0899

The World's Most Innovative Music School



For 20 years MI has been teaching the world's most talented musicians how to become their best. Now, for our 20th anniversary we've started some incredible new programs, designed for drummers, bassists, vocalists, guitarists, keyboardists, recording engineers, and songwriters! These intense programs will give you the skills you need to get your music heard and your record released!

You'll study stage performance and songwriting, to today's hottest technology in a hands-on setting. Your future begins at our campus in Hollywood - right in the the heart of the music industry.

Call us, or visit our internet site and we'll send you our catalog and a pass good for a free day of classes!

Need more proof that MI is the world's most innovative music school? Here are just a *few* of the renowned artists and bands that MI's alumni have played and/or recorded with:

Mick Jagger
Michael Jackson
Melissa Etheridge
Stevie Wonder
Eric Clapton
Alanis Morisette
Red Hot Chili Peppers
Sade
Chick Corea
Candlebox
Mr. Big
Megadeth
White Zombie
and many others!

1-800-255-PLAY
http://www.mi.edu
email: musicinst@earthlink.net

BIT GIT KIT PIT RIT VIT

MUSICIANS INSTITUTE™

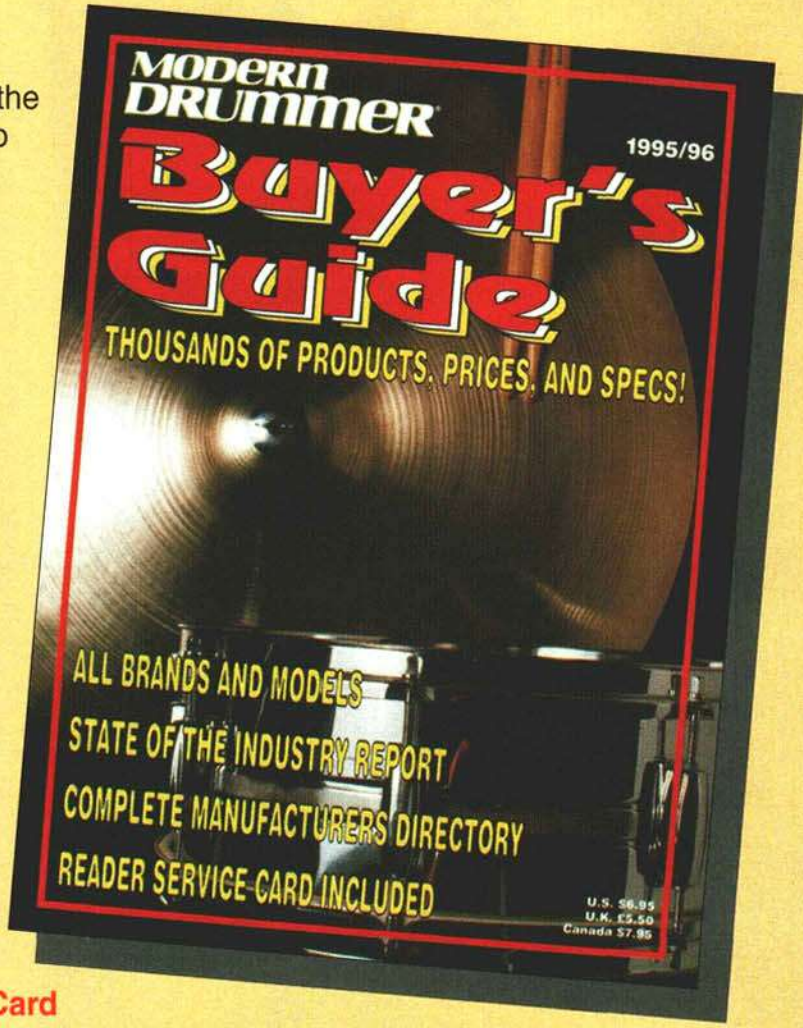
Musicians Institute 1655 McCadden Place Box MD96 Hollywood, California 90028 Tel: (213) 462-1384 Fax: (213) 462-6978

MD's 1995/96 BUYER'S GUIDE...

EVERYTHING YOU'VE EVER NEEDED TO KNOW ABOUT DRUM GEAR... BUT COULDN'T FIND ALL IN ONE PLACE!!!

MD's '95/96 Buyer's Guide is jam-packed with listings of *thousands* of drummer items—prices and specs included. Look to the Buyer's Guide to find *everything* you want to know about every brand and model of...

- ***Drum Kits***
- ***Custom Kits***
- ***Custom Snare Drums***
- ***Cymbals***
- ***Hardware***
- ***Drumsticks***
- ***Brushes***
- ***Practice Kits***
- ***Drumheads***
- ***Electronic Percussion***
- ***Drum Machines & Processors***
- ***Microphones***
- ***Cases & Covers***
- ***Accessories***
- ***Ethnic & Drumset Percussion***



The new Buyer's Guide also contains a complete **Manufacturers Directory** so you can easily locate every major company in the drum and percussion industry. And our special **Reader Service Card** makes it simple to gather further information from any company. Just circle a number, drop the card in the mail, and you'll receive catalogs or brochures directly from the companies you're interested in.

The **1995 MD BUYER'S GUIDE.** The most comprehensive publication of its kind and a MUST for every drummer. Send for your copy today while supplies last!

Please send me _____ copies of **MD's 1995 Buyer's Guide** at $8.00 each. (Price includes postage and handling.)
Total enclosed $_____.

Please make checks or money orders (in U.S. funds) payable to Modern Drummer.

Mail coupon with payment to:
Modern Drummer
12 Old Bridge Road
Cedar Grove, NJ 07009

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____

ZD: It's deceptively hard. When you play a lot of notes, it almost gives you something to lean on. When you have a lot of space, you have to have better time to give it its full value. It's very important to me now. I admire Bernard Purdie, Chris Parker, Steve Ferrone, Jeff Porcaro, Steve Gadd. People don't think of Gadd's groove 'cause he could play the chops stuff. He's great on *Bob James IV.* He combines finesse with feel, everything you could want in a drummer.

KM: What's your new R&B gig?

ZD: It's called Intrigue—I played on the whole record. It's a mixture of R&B with a twist of scaled down, older rock elements and swing vocalizing. It's a chance for me to go in a different direction that I like.

KM: Still teaching at Drummers Collective?

ZD: Yes, I've been there for about seven years on and off. A lot of students want the same thing—hip beats, funk, linear, solo stuff. Over the years I've developed material for their needs. People would see me with Wayne and ask how I did all that stuff. I would often tell them, "I don't know." It made me rethink what I do, though to think about it can be defeating. Because of the students' questions, I've retraced my own steps at arriving at what I do. I don't have famous beats or fills, rather concepts that are usually improvisational. They want to learn how to be free with the time. The book I'm writing addresses that. I'm working on the publishing deal now, and I hope to call the book *Drumming In The Moment.*

I wanted to write a book that contained concepts and exercises to develop improvisational skills on the drums rather than just a specific collection of beats and licks. A lot of the material was inspired by playing in Wayne's band. There will also be a CD with musical tracks featuring some of the players that I've worked with over the years.

KM: Does the fusion stereotype bother you?

ZD: The label makes sense. Most of the gigs I've done have been fusion. Like anything else, if I continue in the pop music vein, I'll probably be known as that kind of player. I did a doo-wop album with Speedo And The Cadillacs recently, and that led to other work. I meet people who don't know me at all.

KM: So why drums in the first place?

ZD: My father is a piano player in New York; he was the musical director at many New York night clubs and did other work. He was also a comedy writer, which is something I want to bring out in my drumming. My uncle Bill played drums for Gloria Gaynor, and as a kid I went to see him rehearse. He gave me some drums. I went for a lesson with Joel Rothman when I was eight, and he told my father that it would take me too long at my age to learn. So I tried the trumpet for six months; I was a club-dater at best, [laughs] I tried the piano, but I came back to drums at around twelve and studied with Hank Jaramillo. Then I sat in with my dad sometimes. On a fundamental level, I could cut it.

I studied at Drummers Collective with Kim Plainfield a couple years later. He was no-nonsense with me; he had me doing Charles Wilcoxon solos and hard independence exercises. He was exactly what I needed at that age. He hipped me to good music like Al Jarreau with Steve Gadd, and Headhunters with Harvey Mason. Then I found myself in a rut until I heard Dave

FREE! DISCOUNT DRUM CATALOG

"T" SHIRTS

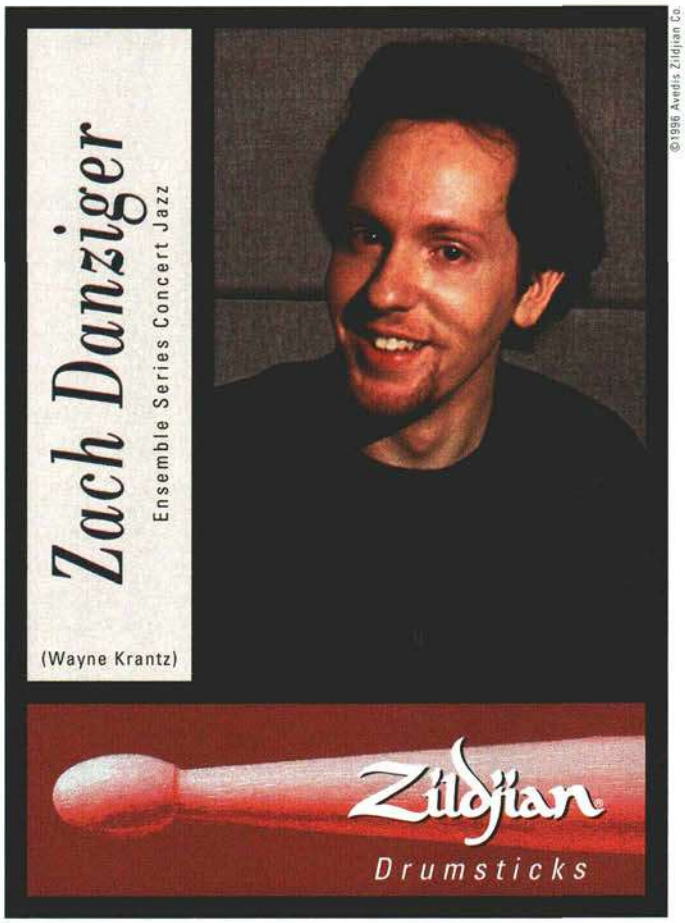
$7.50 per shirt
Certified Check or Money Order Only
(Includes Shipping)
Outside US
$10.00 US Funds

—Specify Size—

"We will beat any advertised price"

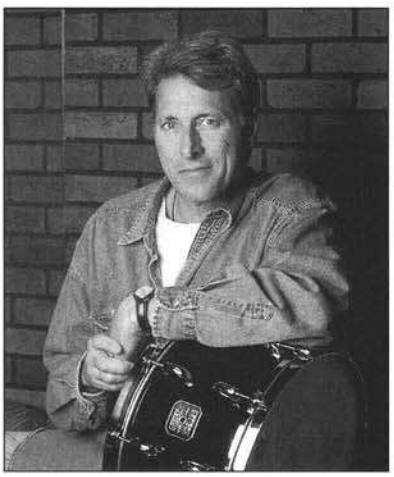
ATLANTA
PRO PERCUSSION, INC.
2526 Spring Road • Smyrna, GA 30080
(404) IDO-DRUM (404) 436-3786

Call or write for our FREE DISCOUNT FLYER
Call Information for our toll free number



GRETSCH

MASTER SERIES
Featuring
JIMMIE FADDEN
Nashville, TN



TOURING CREDITS:
Has toured around the world for 30 years with the Nitty Gritty Dirt Band.

RECENT RECORDINGS:
Rehearsing in Nashville for an upcoming album, not yet titled.

RECORDING CREDITS:
NGDB has released numerous recordings since their self-titled debut album in 1967.

EQUIPMENT:
Piano Black: 8"x8", 9"x10", 10"x12", 14"x14", 16"x22", 6" 20-lug brass snare.

YEARS PLAYING GRETSCH:
15+ years

WHY GRETSCH:
"...because of the enduring quality."

GRETSCH
P.O.Box 2468, Savannah, GA 31402
(912) 748-1101

Weckl with Chick Corea at The Bottom Line. What I heard blew me away so much I wanted to stay for the second show. I was excited—that night changed my life.

After that I started playing with records, trying to emulate the drumming and cop the feel. I hate to practice to this day. I'd rather sequence tunes on the computer than practice. So I practiced what was fun, or just jammed with other guys. I had a knack for hearing the sounds, which is half the battle.

KM: So your first break came when?

ZD: Special EFX called me for some gigs when I was sixteen, but before that I went to see Michel Camilo with Weckl many times at Mikells. I think Michel was curious to see this kid at every gig. I wanted to play with him. And Weckl had heard a tape of me. So Michel called me to rehearse some music, and I was knocked out. I had been playing with his records, so I knew all the tunes. I missed the nuances, but Michel wanted to train and work with me. Weckl convinced Michel he should hire me—I owe him for that. I stayed with Michel for about six months and then went on to play with Leni Stern's band. I was also lucky to play with Eddie Gomez for a handful of gigs, but I stayed with Leni because she offered me more room to explore.

Michel liked the Dave Weckl style, which I did too. But I wanted to establish my own sound if I had it in me. With Michel, everyone perceived me as "Weckl Junior." But I felt I had a little of my own thing to offer. I was only eighteen, but I wanted to make a different first impression. I could have done Camilo's *On Fire* album, but I didn't want to do the album and then leave. That wouldn't have been ethical. But now Michel and I are working together this summer. I could've handled it more professionally then, but you learn from your mistakes.

KM: Did Camilo require you to learn many Latin rhythms?

ZD: I was listening to his early records, *Why Not?* and *Suntan,* and I learned the rhythms unaware that they were particular Latin rhythms. I just learned them as grooves for the tunes. I later found out that many of his rhythms are authentic, but many others are just his own spin anyway. So it was good that I learned the grooves from the records. But he does use songo, baiao, salsa, montuno, and calypso.

When I first played with him I thought I had the parts right, but the inner workings of the dynamics and the shaping of the orchestration of the notes was deeper than I had imagined. It took a long time for us to get deeper into it.

KM: You simultaneously worked with Leni and Chuck Loeb?

ZD: I did albums with both of them, which gave me a chance to play with Bob Mintzer, Michael Brecker, and Will Lee. A few years after that I went to Los Angeles for a change of pace. Having grown up in New York City, I never had much of a suburban lifestyle. I really liked what they were doing musically, and I got a chance to play with some great musicians, like Steve Tavalone, Jeff Beal, Mitchell Forman, and Neal Stubenhaus. I left L.A. because I was asked to join Wayne's band. I couldn't let the opportunity pass me by. It also gave me a chance to be a Knicks season ticket holder.

KM: Speaking of the Knicks, I hear that you're quite the nut.

ZD: Oh yeah, absolutely! When I'm able to, I go to every game at the Garden. One of my greatest thrills was when I met the

DRUMMERS...COME TO FLORIDA!

THE PLAYERS SCHOOL OF MUSIC

"Study For a Year... Play For a Lifetime"

* Live Playing Ensembles
* Private Lessons
* Industry Requirements
* Ear Training
* Harmony
* Music Principles
* Reading

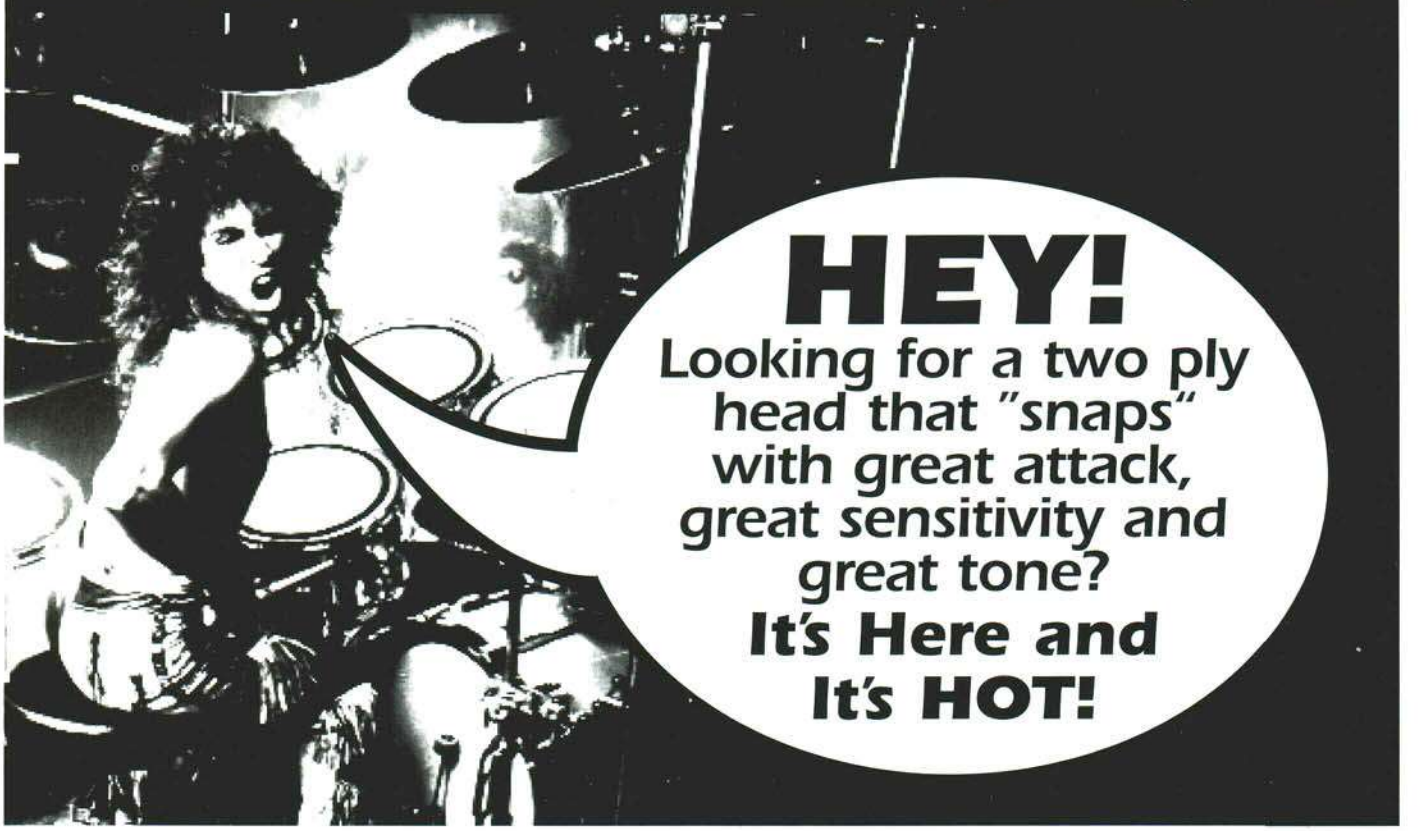
ASK ABOUT OUR 10, 20, OR 40 WEEK COURSES

1-800-724-4242

1727 Coachman Plaza Drive
Suite 212 • Clearwater, FL 34619
e-mail: playersk@cftnet.com

GUITAR • BASS • DRUMS • KEYBOARDS

AQUARIAN



ALL NEW RESPONSE-2™ Drumheads with **X-R™ Drumhead Film** (for extra resonance) have great attack and warmth along with Super Response and Sensitivity.

They can be tuned tight or loose and they can be played hard or soft and you'll hear every beat.

Put some **RESPONSE-2™** heads on your toms and you are ready for any situation. Also available with **AQUARIAN's** Satin Finish Coating . . . the most durable and sensitive coating on drumheads, Period!

AQUARIAN - the drumheads with an ATTITUDE!

Write or call for FREE drumhead tuning sheets, NEW product info and a NEW **AQUARIAN** catalog.

AQUARIANACCESSORIES 714-632-0230 ▪ Fax 714-632-3905
1140 N. Tustin Ave. Anaheim, CA 92807 USA ▪ All Rights Reserved

Knicks trainer, Mike Saunders. He was nice enough to introduce me to some of the Knicks before a game.

I remember back in '94,1 had a gig the night of the deciding game of the NBA Finals. I had been called for the gig so far in advance that I had no idea that it would fall on the same night. Needless to say, I had to find a way to see some of the game. I brought a pocket TV and hid it under my floor tom. I don't think that my feel was very relaxed on that gig.

KM: When you were out in L.A., did you perceive any differences in the time feel of the bassists?

ZD: I perceived the guys I played with as being more conscious of their sound, how sonically crisp it could be. They had a really produced sound when they played. They do a lot of studio work and their sound was really together, high-quality. I worked with Jimmy Johnson, Neil Stubenhaus, and Tim Landers, and their role as bassists was to make the time sit. That was their priority. They were focused on the groove. If anything, their feel is a little more laid-back because of that.

KM: How would you compare a Lincoln Goines or Jeff Andrews with a Neil Stubenhaus or Tim Landers?

ZD: There's not much of a difference. They're all high-quality players. It's more that I'm familiar with Lincoln's playing. A good musician is a good musician. Because they're great they let you do what you do.

KM: You're on the new Chuck Loeb album, as well as the Intrigue release.

ZD: I'm getting into production too, and I'm trying to write and do some jingles and commercial stuff, which is challenging.

I'm also working on my own band, which incorporates music and comedy. Musicians might make light of a Broadway melody, but we play it with a funny touch—things that are for the sake of loosening up a crowd. I want to have fun when I play; I'm not playing "art" up there. This is a band of friends, we're not doing it to make money. It will involve skits, costumes—perhaps I'll be known as the world's funniest drummer. I'd be proud of that.

I'm dead serious about my need to be funny. The more people realize that it is an element of my playing, the more it will be understood. They won't think I'm nuts. If I'm able to laugh while doing a gig, I feel that I'll have reached a special place. And it wouldn't hurt if some people were at the gig. My dream is to play in the Saturday Night Live band and get in a sketch as the funny drummer.

KM: Who needs the funky drummer, when you're the funny drummer?

ZD: That's what I want. It sounds nuts, but maybe I'll get a gig in the Catskills opening up for Jackie Vernon and Sheckie Green! It's a Soupy Sales thing, seriously. I hope I can bring that to everything I do.

KM: Would you say your tastes have changed over the years?

ZD: I've matured, I appreciate things that I couldn't before. When I was younger I needed a teacher to tell me what was good. I didn't have a mind of my own. I missed a lot of great music.

KM: Like what?

ZD: Once I went to see Tony Williams at the Village Vanguard, and I wasn't really up on his playing. To blend in with my friends, I said I liked his playing, but I

P.J.L. knows you want an instrument that *sounds* as distinct as it looks!

One that accompanies you in every direction you decide to go and inspires you to go places you've never gone before... breathe a sigh of relief, because your search is over.

P.J.L. drums have the sounds you want. If it's big, fat, full-bodied sound with long sustain that your looking for, our "Classics," series has it. They feature thin 5 ply maple shells with 3 ply reinforcement rings on toms, and 6 ply maple shells with 3 ply reinforcement rings on bass drums. If you desire a more focused sound with a prominent fundamental note, our "Contemporary" series, with it's 8 ply maple shells, will deliver. Our quality control department guarantees that each drum has a wide open sound, flawless finish, and precision bearing edges that are double checked for accuracy.

The R.E.A.L.™ Difference

Our R.E.A.L.™ (Resonance Enhancing Active Lug) system is the key component behind the incredible sound of P.J.L. drums. It is for this reason our R.E.A.L.™ lugs are crafted from solid brass and are secured directly to the shell, eliminating so called "insulators" or the foam packing of lugs. Insulators and foam packing simply do not work and actually restrict shell projection and resonance.

(Oh and as far as the looks are concerned, well... a picture is worth a thousand words!)

Available in 21 covered, oil, or lacquer finishes and a vast array of custom options.

Lifetime Warranty

Pro drums™
PJL
PERCUSSION
A Guaranteed work of Art!™

Visit your local music retailer and hear the difference!

P.J.L. Percussion P.O. Box 1709 Greenwood Lake, NY 10925 Phone/Fax: 914-477-9504

didn't like it at all. I taped the show, and years later I came back to that tape and it's now one of my favorites. It's unbelievable. Your tastes can change. So now I always try to keep an open attitude.

I used to assume that if a drummer wasn't famous he must not be good, but great drummers are everywhere. I listen to everyone I can. I want to sound like everybody, but you can only do what you do. You can describe Elvin Jones to somebody, but you don't have to play just like him. You can draw certain qualities from him without sounding exactly like him. You can get that same rolling effect, that same intensity. I'm influenced by drummers even if I don't take specific technical things from them. You can take their spirit and apply that to your playing.

I'm at a crossroads these days. Guys ask me how I do what I do. Lately I'm more removed from conceptualizing it—it's internalized. I don't want to dodge a question, but sometimes I feel like I can't give them the answer they want. Not thinking about the drums and focusing on other things can broaden your playing. You'll go to the drums and relate your life experiences. When I bring that to the fore, I might lose something on a technical level, but on a deeper level I tend to improve. There is a point where you have to drop it all and live it a little, just let the drums speak.

People ask what's my best playing. Well, strangely enough, it might have been when I was vacationing on a cruise ship. The band was great, they were playing jazz and fusion. No one was listening, everyone was attending a corn and bunion seminar. I was up there sitting in with these guys with no pressure. I never had so much fun, and so I played in a certain way that was possibly some of my best stuff, though no one ever heard it. But it doesn't have to be Carnegie Hall for you to enjoy yourself. For me, success is about having fun.

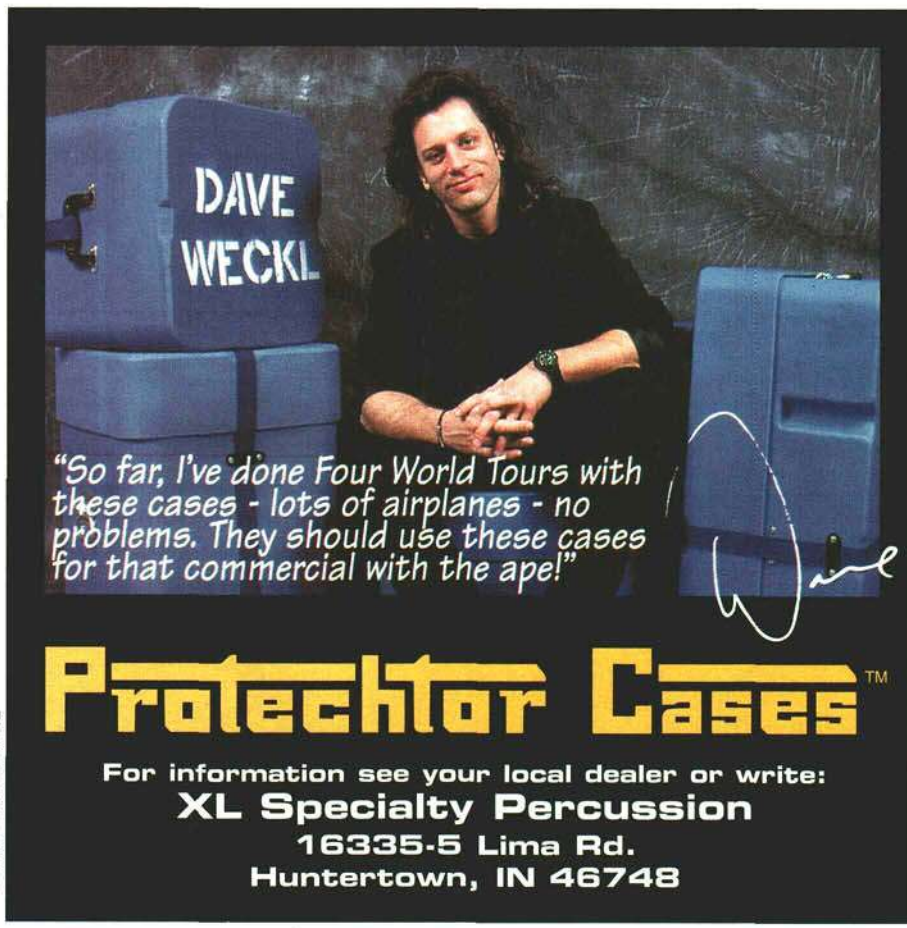
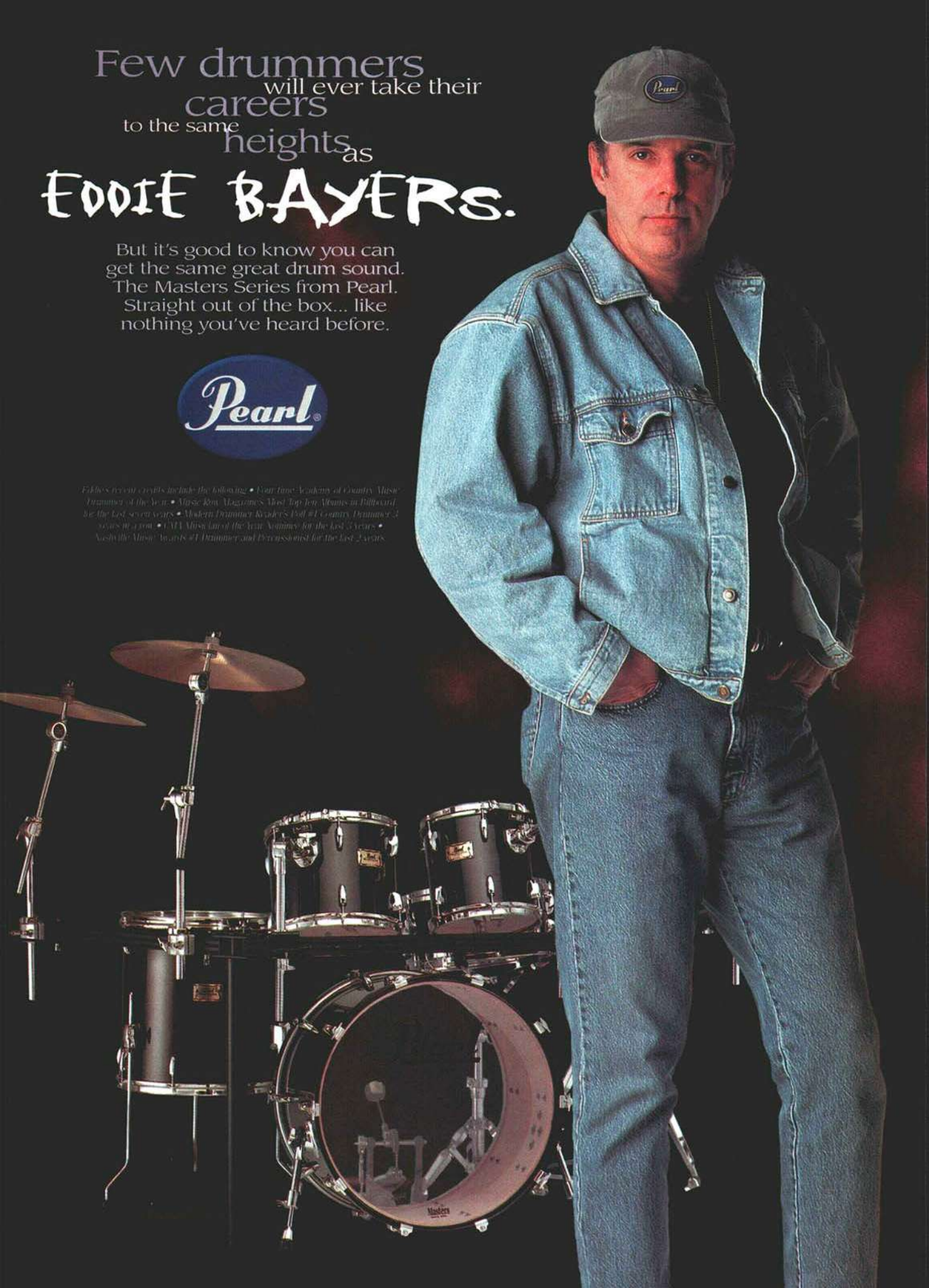
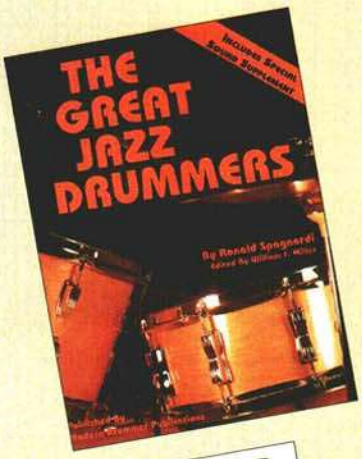


Photo by Lissa Wales

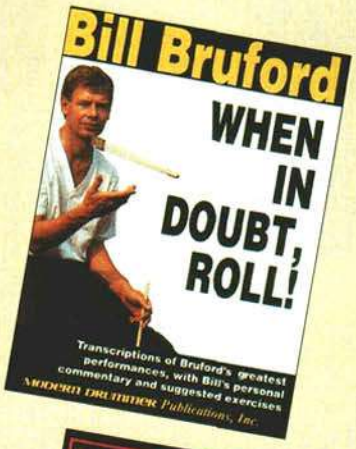

Few drummers will ever take their careers to the same heights as
EDDIE BAYERS.
But it's good to know you can get the same great drum sound. The Masters Series from Pearl. Straight out of the box... like nothing you've heard before.
Pearl
Eddie's recent credits include the following • Four-time Academy of Country Music Drummer of the Year • Music Row Magazine's Most Top Ten Albums in Billboard for the Last seven years • Modern Drummer Reader's Poll #1 Country Drummer 3 years in a row • CMA Musician of the Year Nominee for the last 5 years • Nashville Music Awards #1 Drummer and Percussionist for the last 2 years.

The Modern



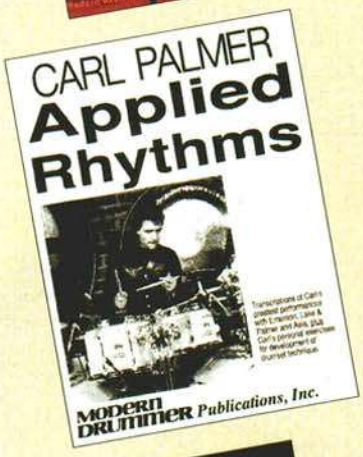
The Great Jazz Drummers
by Ron Spagnardi

A true collector's item, this text takes a look at nearly a century of drumming. Fascinating reading, this book tells the stories of over 60 legendary drumming greats. Sound Supplement included.



When In Doubt, Roll!
by Bill Bruford

Transcriptions of 18 of Bruford's greatest recorded performances, his personal commentary about each piece, and Bill's exercises to develop facility, flexibility, and creativity at the drumset.



Applied Rhythms
by Carl Palmer

This book contains transcriptions of ten of Carl Palmer's most famous recordings, and also includes Carl's personal exercises for drumset technique.

The New Breed
by Gary Chester

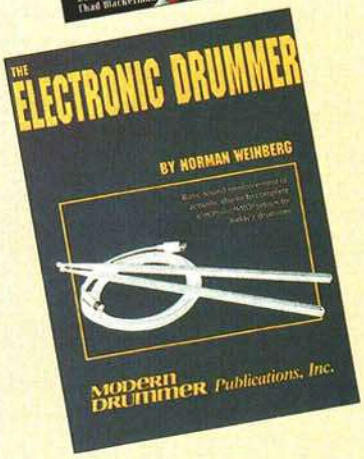
This is not just another drum book, but rather a system that will help you develop the skills needed to master today's studio requirements.

Best Of MD: Rock

Everything from linear drumming, playing in odd time signatures, and double bass techniques to hot shuffle beats, effective fills, and Neil Peart's advice on creating a drum solo.

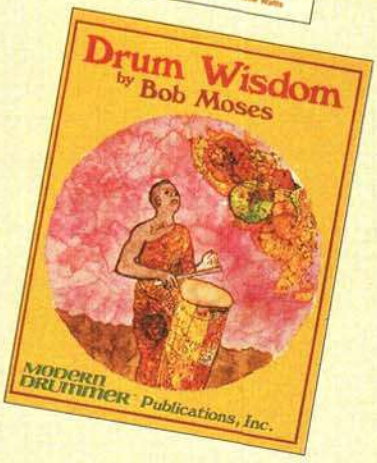
Best Of MD, Volume 2

The Best Of Modern Drummer is jam-packed with advice, concepts, and tons of musical examples. If you've missed any of *MD*, **The Best Of Modern Drummer** brings it all back home—in one valuable reference book.



The Electronic Drummer
by Norman Weinberg

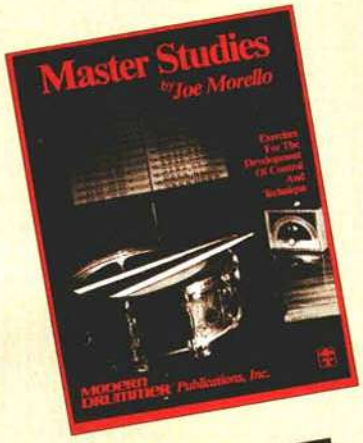
From simple uses of electronics to complex setups, this book will tell you what you need to know in straightforward, "user-friendly" language.



Drum Wisdom
by Bob Moses

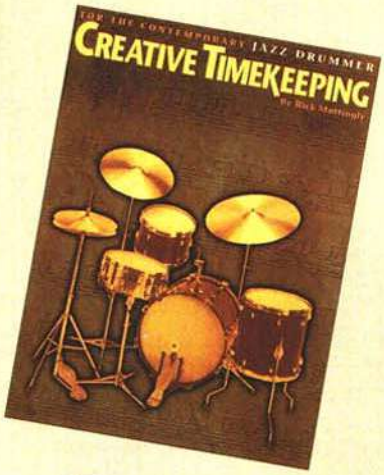
Here is a clear presentation of the unique and refreshing concepts of one of the most exceptional drummers of our time.

Drummer Library



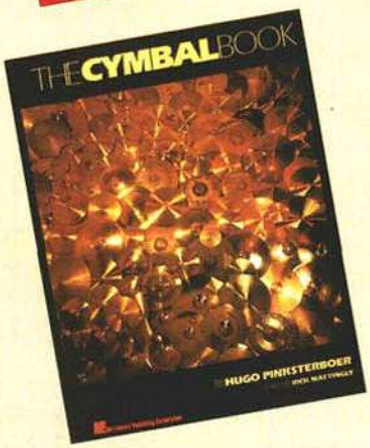
Master Studies
by Joe Morello

The book on hand development and drumstick control. **Master Studies** focuses on important aspects of drumming technique.



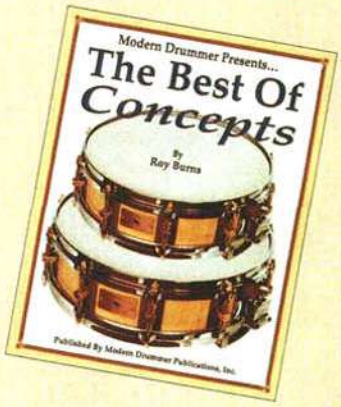
Creative Timekeeping
by Rick Mattingly

Develop the ability to play any rhythm on the ride cymbal against any rhythm on the snare and bass drums. A challenging approach to true independence.



The Cymbal Book
by Hugo Pinksterboer

Everything drummers need to know about cymbals including history, acoustics, selection and testing, setup ideas, cleaning, repairing, and more. Over 200 jam-packed pages with photos.



The Best Of Concepts
by Roy Burns

Practical, informative, and entertaining ideas on dozens of subjects that concern drummers. Authored by one of *MD*'s most popular columnists.

Order Toll Free
1-800-637-2852
M-F, 9AM-8PM SAT, 9AM-2PM CST

Name (please print)

Address

City State Zip

❑ Payment Enclosed ❑ Visa ❑ MC ❑ Discover ❑ AmEx

Card # Exp Date

Signature

Make check payable to and mail to:

Music Dispatch
P.O. Box 13920
Milwaukee, WI 53213

SHIPPING AND HANDLING
up to $25.99: add $3.00
$26.00 —$40.99: add $4.00
$41.00 and up: add $5.00

• All checks or money orders payable in U.S. funds only (no cash) •

Quantity	Book	Price	Total
	Applied Rhythms (06630365)	$ 8.95	
	The Best Of MD: Rock (06621759)	$ 9.95	
	The Best Of MD, Vol. 2 (06630196)	$ 7.95	
	The Electronic Drummer (06631500)	$ 9.95	
	The Great Jazz Drummers (06621755)	$19.95	
	Drum Wisdom (06630510)	$ 7.95	
	Master Studies (06631474)	$ 9.95	
	The New Breed (06631619)	$ 9.95	
	When In Doubt, Roll! (06630298)	$13.95	
	Creative Timekeeping (06621764)	$ 8.95	
	The Cymbal Book (06621763)	$24.95	
	The Best Of Concepts (06621766)	$ 9.95	
	SHIPPING AND HANDLING CHARGES (See box to left)		
	Milwaukee Co. residents add 5.5% sales tax. WI residents add 5% sales tax. MN residents add 6% sales tax.	GRAND TOTAL	

MOD12

Fun of The Presidents of The United States of America

by Robyn Flans

Accidents do happen, and they're not always bad. Jason Finn still can't believe that the band he's in—The Presidents Of The United States Of America—has hit the big time. After having survived the neo-punk scene in Seattle as a member of Skin Yard and Love Battery, Finn got together with two other musicians just to play for fun—it was never meant to be anything serious. They slapped a silly moniker on the "project" and played a few coffee houses. And what happens? The group takes off.

The Presidents, with the success of their self-titled album, have given the twenty-eight-year-old Finn more "fun" than he could have imagined. This wacky trio likes to be creative with their instruments. Bandmember Chris Ballew plays what he calls a two-string "basitar," and Dave Dederer plays a three-string "guitbass." As for Finn, he gets a lot of mileage out of some well-placed percussion around his small kit.

The trio's overall sound is testimony to the old adage of the whole being greater than the sum of its parts. These three players combined create a totally unique and refreshing sound. And as for Finn's drumming, you could describe it as fairly organic and unschooled—but very effective.

Photos by Lance Mercer

RF: When and why did you start playing?

JF: I was forced to, actually. My parents told me I had to join the band. I wanted to play sax, but I was going to get braces that year, so they wouldn't let me. A friend of mine was playing drums, so I figured I'd stand next to him. I played for three years in the school band.

RF: When did you really get into drumming?

JF: I got the punk-rock bug in high school and realized that I sort of knew how to play drums, so I wanted to get a drumkit and join a band. I mowed lawns and saved up for a kit, and then started playing in bands in Seattle.

RF: Who influenced your drumming?

JF: At that time my friends were sort of anti-influence, anti-individual, but the drummers who really blew me away were the guys playing around Seattle, especially Matt Cameron from Soundgarden. At the time, he was in a band called Feedback. He started a band called Skin Yard, and I actually replaced him in that band in 1986.

I also liked the way Greg Gilmore played. People might know him for his playing in Mother Love Bone, but at the time he was in a band called Ten Minute Warning. And although I couldn't admit it at the time, John Bonham was the man for me.

RF: How did you develop your playing? Did you practice a lot?

JF: A little bit. I actually just played with a lot of people in a lot of basements.

RF: Did you learn about jazz in school? Did that interest you? I ask that because I hear a bit of it in the way you play.

JF: Jazz interests me now, but not back then. I wasn't exposed to it. I sort of picked it up when I started listening to jazz later in high school.

RF: Were there any particular drummers in that style that excited you?

JF: Elvin Jones, Art Blakey, and Shelly Manne. I enjoyed Shelly's playing because he was so musical. I listen to that stuff now and really appreciate it, but to be honest it's so far beyond what I'm doing.

RF: Don't you think that the stuff you listen to enters in to how you approach your instrument?

JF: I guess in a very back-door way.

RF: How did the Presidents get together?

JF: I first met Dave about ten years ago at a party. His band was looking for a drummer and we talked about my filling in, but it never happened. Later on I met Chris through Dave, and we started playing together, which was only three years ago.

At the time I started jamming with Dave and Chris, I was actually in a full-time band called Love Battery that was signed to an A&M label called Atlas. We had just finished our fourth record and were waiting for it to come out, so I had some downtime. That's when I started playing with Chris and Dave for some acoustic nights at coffee houses. We caught on and the whole thing snowballed within the next couple of months. We became this big thing in Seattle.

RF: Was the instrumentation the same then?

JF: Yes, although back then I was using just a kick, snare, hi-hat, splash cymbal, and woodblock.

RF: Have you always been into a minimalistic approach?

JF: No. I was playing a five-piece rock kit with Love Battery with 18" crashes and a 20" ride.

RF: Why the change?

JF: It was a volume thing. Chris has some ear damage, and we were trying to stay as quiet and acoustic as possible. They played through amps, but it was at an extremely low volume. I would tape up all the drums. I literally put a napkin on the snare and taped it down. The drums sounded like little boxes, which we had to move away from when the stages got bigger. We got bigger amps and I eventually went back to the wide open thing. The cymbals are still small, though. I use 10" and 12" splashes, and the hi-hats are 12s. Bill Zildjian at Sabian made me a wonderful 16" ride cymbal that I'm using, too.

RF: What kind of drums do you use?

JF: I've moved back to a regular kit. It's a Sonor four-piece—the kick is an 18", with 12" and 14" toms.

RF: I heard that you stand up and play on some tunes.

JF: I stand up during a couple of songs, but mostly for looks during quiet parts.

RF: Getting back to the success the band had early on, it seems like everything happened fast.

JF: Super-fast.

RF: Were there any tough times for the band?

JF: Not for the Presidents. We weren't planning on being a band. It just got very big, very fast, and record labels started coming and flying us around. We didn't send out tapes or anything. Dave was working on his masters degree and Love Battery was occupying my time.

> "We try to keep the train wrecks in the show. We're actually getting too good now from playing every night. In the old days, there'd be two or three train wrecks a night—complete disasters—and that was fun."

RF: What happens to one's brain when all this stuff—record label interest and quick success—starts happening?

JF: I'm not sure what happens to other people's brains. We just decided we'd give it a try and put the record out on Columbia, and it just started selling. It's a pretty weird thing. I tried for years and years to be a musician. Love Battery did pretty well, but it wasn't until I stopped trying—with the Presidents—that my career took off. It's a big accident.

RF: Were there tough times for you as a drummer? Was it frustrating for Love Battery that the band wasn't catching on as you had hoped?

JF: No. Love Battery did okay. We put out some records and toured around. We made a good go of it, but in the back of my mind I wasn't thinking, "I've got to make it." I was a bartender. I just wanted to be able to keep playing drums and bartending a little.

Love Battery came out of the punk scene in Seattle, where the idea was that you just wanted to be successful enough so you wouldn't have to get a day job. Then all these people in Seattle got rich and famous, so it became more of a career thing.

RF: When the Presidents got started, what did they need from a drummer?

JF: They *didn't* need a drummer, actually. They were playing as a duo before I came into the picture. Chris and Dave had played together in a number of bands. Sometimes they'd have drummers and sometimes not.

The first couple of shows as the Presidents were just the two of them. Then I played a couple of shows with them, and they were debating as to whether to even have a drummer. "It's getting a little too loud," they thought. But they kept me because it worked—it seemed to click a little more with people having the beat there.

The music is all about keeping the lyrics on top, which is why there are no cymbals smashing around and no high guitar strings. We want the vocal frequencies to be laying over the top, so it's kind of sparse. But there is a lot of room to overplay if you want. And occasionally I do.

RF: What do you mean?

JF: Occasionally I'll play more stuff than I should. But it's fun and there's room to do it once in a while. We try to leave as much space as possible, but we're all trying to have fun, too, so we throw in a few licks.

RF: How does your eccentric instrumentation affect you as a drummer?

JF: When we started I played a real stripped down kit. I tried to not get in the way with what they were doing. Their two instruments kind of make this mid-frequency wall of sound, because they're essentially the same instrument. One is played through a

guitar rig and the other is played through a bass rig. It comes out in this "across the board," mid-rangey thing. In the end, it sounds just like regular rock music with me doing pretty basic rock drumming—but maybe stretching just a little bit.

RF: Does the way Chris plays and the unique sound he gets change the way the two of you work together, as compared to a "normal" bass/drums relationship?

JF: Yeah, Chris and I don't really have a normal interaction, like the AC/DC rock thing where the bass and drums lock in. Chris doesn't really play like that. He's moving all over the fretboard. I think what we actually do is listen to the whole picture, the whole trio, rather than breaking it down to combinations of instruments.

Not having a traditional bass kind of frees me up. There's no bottom-end muddying the sound or the time. I can push the song in whatever direction I want, and my kick drum is the lowest sound, so it has a certain amount of power in the band. The kick part on songs like "Lump" or "Kitty" probably wouldn't work if there was a bass in there taking charge.

RF: I suspect that's one of the reasons you have a unique sound.

JF: Some people say we're completely unique and some people say we're just completely derivative. Obviously, we steal like crazy from all the classic rock we love.

RF: I even hear some Beatles in there.

JF: Absolutely. Chris particularly is a Beatles lunatic. We actually took some of the more "Beatles-y" references out because the Beatles' publishing is pretty sticky; we had a couple of parody things that we digitally edited out of the record. But we're not above the occasional satire. There are little parts of Beatles songs that slip into the set.

RF: You help with vocals as well. Did you always sing and play?

JF: Not really. I started doing it in Love Battery, bit by bit. I'm singing more now than I ever have.

RF: Where do you put the mic'?

JF: I put it to my left and I push it around.

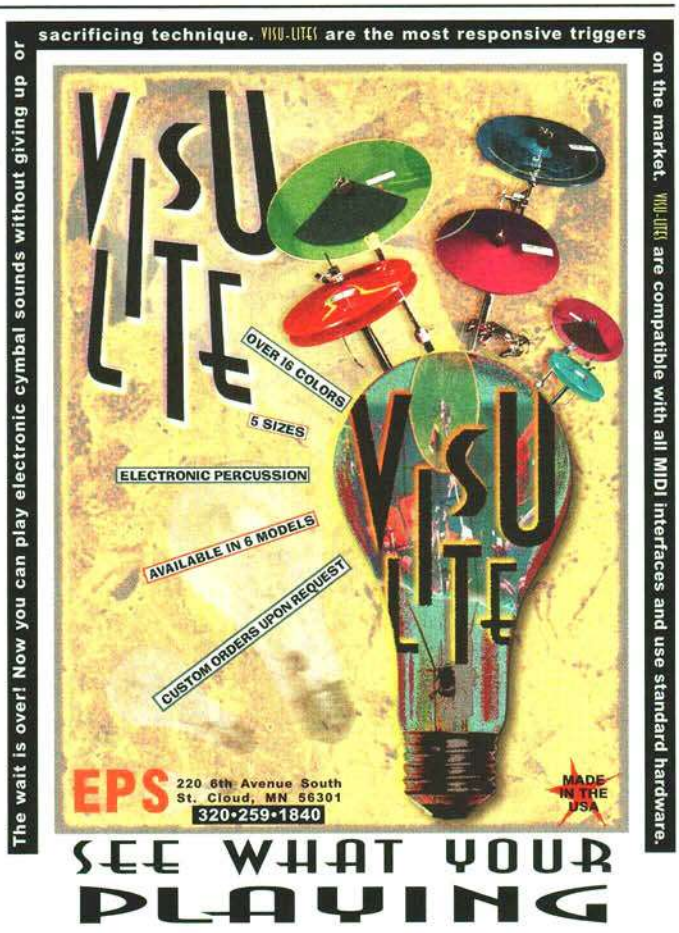
RF: You don't find it difficult concentrating on drumming and singing?

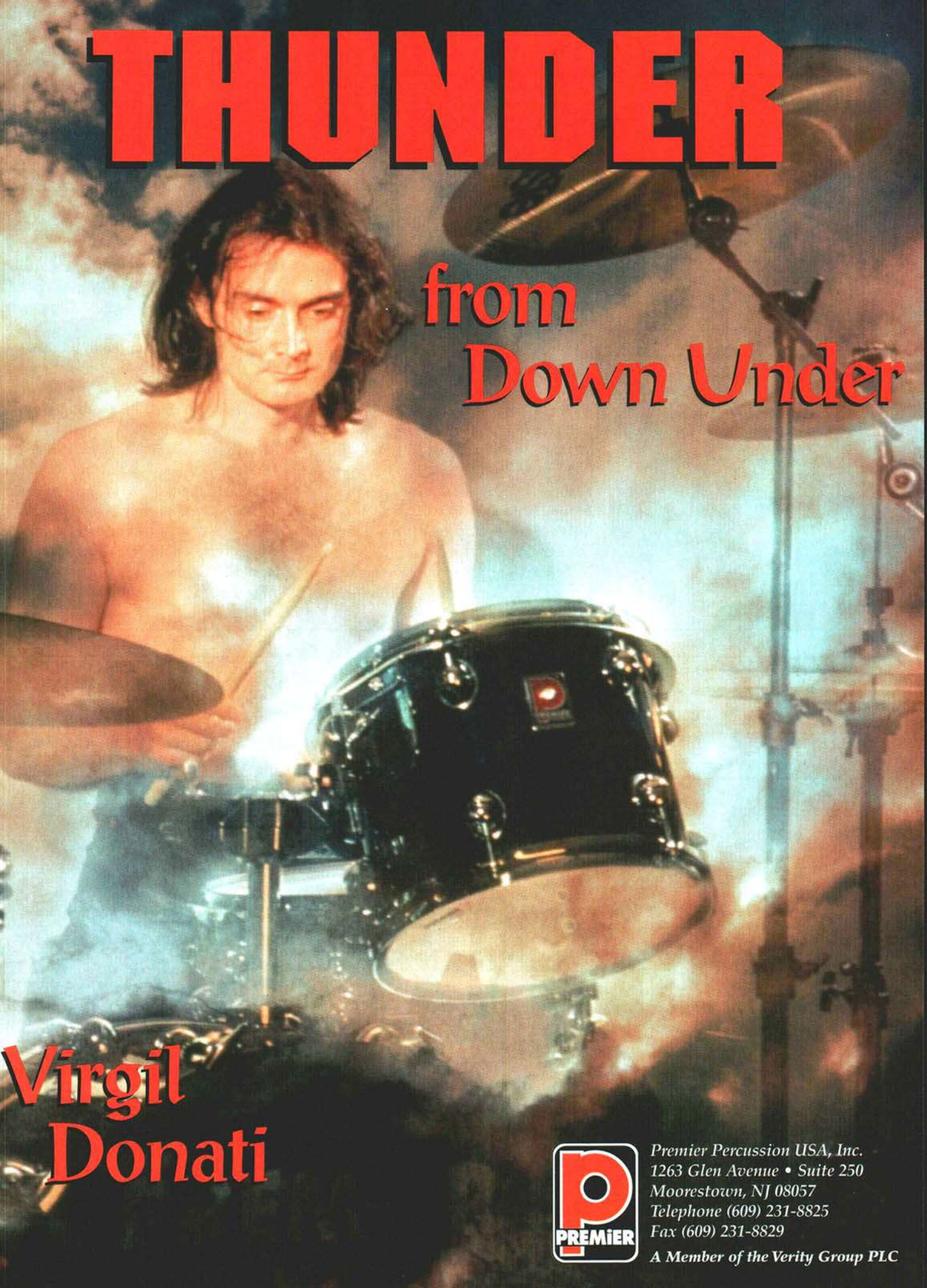
JF: Not really. I sing back-up stuff, so it's more like tagging a couple of words on the chorus. I try to not let the singing get in the way of the drumming.

> "We weren't planning on being a band. It just got very big, very fast."

RF: It has to change your approach somewhat.

JF: The Presidents' rule about the whole thing is not to worry about anything too much. If I'm trying to sing something I haven't sung before and there are a thousand people out there and I drop a beat or something, that's just a part of the show. We *try* to keep the train wrecks in the show. We're actually getting too good now





Premier Percussion USA, Inc.
1263 Glen Avenue • Suite 250
Moorestown, NJ 08057
Telephone (609) 231-8825
Fax (609) 231-8829
A Member of the Verity Group PLC

DRUMS & CO.
N.C.'s
ONE STOP DRUM SHOP!!
GET ON OUR MAILING LIST TODAY!!!
704/568-6500
3913 E. INDEPENDENCE BLVD
CHARLOTTE, N.C. 28205
SONOR — NOBLE & COOLEY — GMS
ZILDJIAN — SLINGERLAND — AYOTTE — LP
PEARL — PAISTE — REMO — SABIAN

Frank Giorgini's UDU DRUMS
UDU CLAYTONE DRUMS with electronic capabilities
UDU Inc. Rt. 67 Box 126, Freehold, NY 12431
(518) 634-2559 • Fax (518) 634-2488
1-800 UDU-DRUM

from playing every night. In the old days, there'd be two or three train wrecks a night—complete disasters—and that was fun. The crowd loved it and we had fun.

RF: That's a good point: How do you keep the freshness of a new band vibe when you're playing every night?

JF: Well, it's hard. We've actually lost some elements of that, but we try to mix it up as much as possible. Sometimes we'll play new songs we don't really know, just to make sure we'll mess up. We're a work in progress right now because we weren't really a complete band when all of this started. We're sort of feeling out what we're going to be like.

RF: How so?

JF: We never really worked at being good. We were just playing songs and they'd change from night to night. Now we have this professional rock band thing going where we play the songs similarly every night. In a way it's too bad, actually.

RF: How do you keep from going into autopilot?

JF: I think it has to do with the audience being there. You focus on people—wave or smile or just make eye contact—and they get excited. Obviously, it's not as fresh as it used to be, but we really enjoy being on stage together. We communicate and listen to each other and feed off each other pretty well. It sounds corny, but playing in this band is unlike any other musical experience I've had.

RF: Let's talk about the album. First of all, what are you playing on "Kitty"?

JF: On the verses I'm just hitting a cowbell and a woodblock together. It sounds like an old new wave electric tom-tom or something.

RF: What's the drum configuration on that?

JF: Kick, snare, hat, splash, cymbal, cowbell, and woodblock. I think there's a floor tom on that one, too.

RF: What is your approach on "Peaches"?

JF: I tried to stay out of the way. The whole beginning of the song is quiet and low-key. I was playing something in the beginning, but we took it out, so I'm just keeping time on the hi-hat, and then busting out for the choruses.

RF: What are your favorite tracks?

ADVERTISE IN MD AND REACH THOUSANDS OF DRUMMERS WORLDWIDE!
Call 201-239-4140
Ask for Bob Berenson

CRY OF THE DRUMMER
the new novel by Drummer/Author
John Michael Austin
A story every drummer should read.
Send $7.42 + $2.00 s&h to WorldRock Publishers,
PO Box 80212, Valley Forge, PA 19484
Don't Miss It!

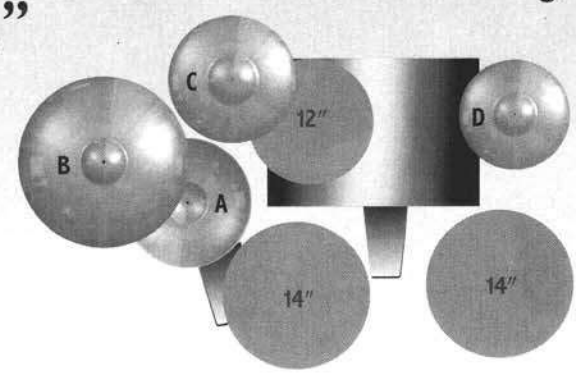
QUESTIONS CONCERNING YOUR SUBSCRIPTION?
CALL TOLL FREE
1•800•551•DRUM
MONDAY THRU FRIDAY
8:30 AM - 4:30 PM CST

"My SABIAN AA and HH setup is all small sizes, but the cymbals are tough and the sounds really cut through."

Jason Finn
(The Presidents of the United States of America)

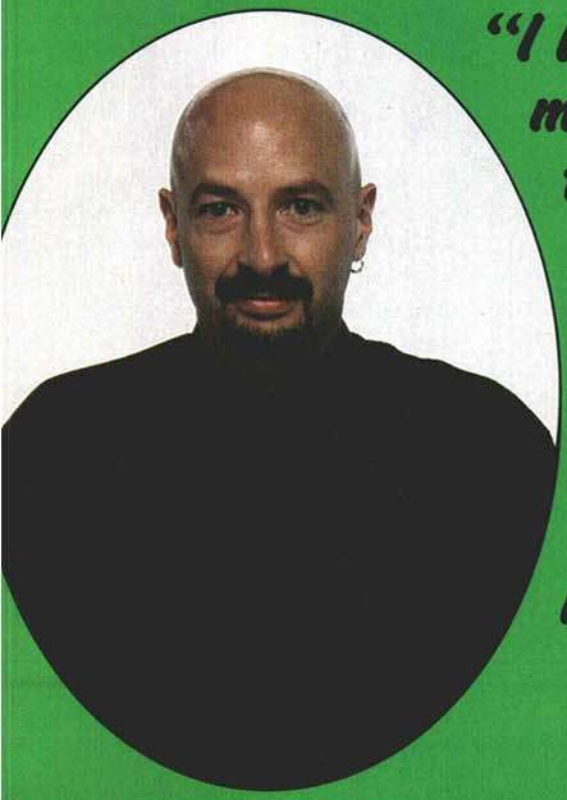
Jason's Setup:
A 12" HH Regular Hats
B 16" HH Heavy Ride
C 12" AA Splash
D 10" AA Splash

Visit us on the net.
http://www.sabian.com



SABIAN
Cymbal Makers
HEAR THE DIFFERENCE.

Take A Tip From STEVE



"I love finding out more about my old favorites—and getting turned on to all the new players coming up. I get that with Modern Drummer. It keeps me up to date with what's happening on the current drum scene, without losing the roots of our rich history."

Steve Smith

If a leading pro like Steve Smith subscribes to Modern Drummer... shouldn't *you*? Take a tip from STEVE and subscribe to MD TODAY! It may be the single most important investment you can make in your drumming future.

To Subscribe Call Toll Free:

1-800-551-3786

Outside the U.S. call (815) 734-1114

BUY • SELL • TRADE
FREE CATALOG!
VINTAGE DRUMS

OWN A PIECE OF HISTORY.
Legendary sounds in Ludwig, Slingerland, Gretsch, Leedy, Rogers, K. Zildjian and more!
CALL OR WRITE
Vintage Drum Center
2243 Ivory Drive, Dept. 1
Libertyville, IA 52567-8533
(515) 693-3611 Fax: (515) 693-3101
FOR TOLL-FREE # CALL OPERATOR

JF: "Peaches" is one of my favorites to play. I like "Dune Buggy," which is a nice, laid-back sort of "give the drummer some" feel. "Candy" is always fun because it's a huge classic rock number.

RF: If somebody wanted to know who you were as a drummer, what tracks would you mention as representative of that?

JF: I think "Dune Buggy" and "Lump," and maybe "Boll Weevil."

RF: Why?

JF: I'm playing my signature amateurish little funk thing.

RF: How did the Presidents' songs come together? Were some of them written when you joined up with Chris and Dave?

JF: About half the songs on the record were already there. We wrote "Lump" pretty much in the studio.

RF: It says the songs are by the Presidents. How involved are you in the writing?

JF: Not as much as Chris. He writes the lyrics and generally conies in with the verse and chorus riffs. Then we arrange them together, just by playing them a couple of times. I think writing the drum part is like helping to write the song. Chris writes songs constantly. They're not all good, so Dave and I edit him.

RF: Were there tracks that were difficult for you, or spots where you had trouble coming up with an idea?

JF: What's on tape for "Lump" was the first time we made it all the way through that song. We talked about the arrangement and then started playing it and didn't get through it the first time. Then we played it again and got through it, and that's the one we kept. The same with "Dune Buggy." For that song I didn't know what I was playing for the verses. When we decided to record it I pretended I wasn't in the room, we rolled the tape, and it came out perfect.

RF: What do you mean by "pretended"?

JF: I pretended that the tape wasn't rolling and that it didn't really matter what I played. My part just fell into place.

RF: Were there any other songs where you had a great deal to do with what was created?

JF: "Kitty" used to be this super laid-back banjo thing that had no drums at all, and it

INSIST ON THE ORIGINAL RODS.™
[Bogus Rods are Bundles of Trouble.]
When regular sticks are too loud, and brushes are too soft, RODS™ are just right. Create fresh new dimensions of sound with RODS™—a Pro-Mark original made of hand-selected birch dowels. RODS™ have a lively, natural rebound. Beware of those wimpy, dead-feeling copies. Look for the original RODS™. And now, you can choose from four distinctive sounds!
pro-mark®
OUR REPUTATION IS IN YOUR HANDS
10707 CRAIGHEAD DR. HOUSTON, TX 77025
HOTLINE: 1-800-233-5250 E-MAIL: Promark@CIS.compuserve.com.

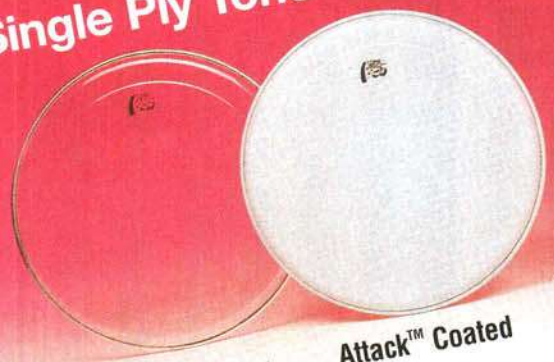
You DO HAVE A

CHOICE

Single Ply Heads

Attack™ Smooth White Bass | Attack™ Clear | Attack™ Coated | Thin Skin™ Clear | Thin Skin™ Coated

Single Ply Tone Ridge Series

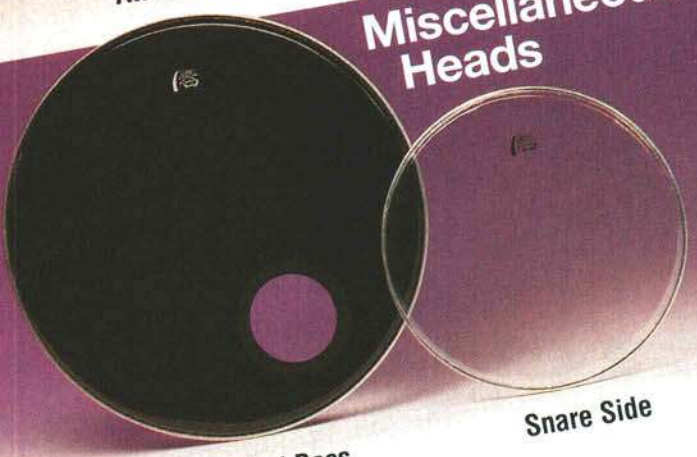


Attack™ Clear | Attack™ Coated

Two Ply Heads

Attack-2™ Clear | Thin Skin-2™ Coated | Thin Skin-2™ Clear

Miscellaneous Heads



Ported Bass | Snare Side

That's right. You can choose, ordinary drumheads or you can choose Attack™ drumheads by Cannon Percussion. Some pretty well known drummers have discovered Attack™ heads. Drummers like Scott Rockenfield (Queensryche), Chad Gracey (Live), Charlie Adams (Yanni), Mike Terrana (Tony McAlpine), Pat Petrillo (Patti LaBelle/artist), Joel Rosenblatt (Spyro Gyra), and more. The next time you need drumheads, remember the Attack™ Series. You do have a choice. Make the right one!

ATTACK™ drumheads

CANNON Percussion • 2773 East Midlothian Boulevard • Struthers, Ohio 44471

was much slower. I turned it into a rock song by playing it a little faster than they wanted to. They like it now, but they were screaming bloody murder at the time.

RF: Was there a track that was most fun or adventurous for you?

JF: I had never really played any country beats, but there's a song on the record called "Back Porch," which is a shuffly country thing.

RF: Where did you come by that?

JF: I don't know. I'd never done it before.

RF: Are you guys preparing for another album now?

JF: We have over twenty songs on tape, unmixed. We're going to go in and do another batch, and then we hope to have it out by the end of the year. Right now we're focusing on the tour.

RF: You guys still live in Seattle. Was that a wonderfully musical place to grow up in?

JF: I wasn't doing much music as a youth, but certainly after I was out of high school it was great. There was a really fun scene going on, a couple of good venues to play, and everyone would go see everyone else's band. It was great; there were plenty of people to play with.

RF: What are your goals as a player?

JF: I've never really considered myself a professional player. I just hope to be able to do this for several more years. We don't consider the Presidents necessarily a long-term thing, like an Aerosmith or something. We just want to keep making records and keep playing for people. I know me—I'll always be playing with somebody, whether it's these guys or some other band in Seattle when I'm bartending again.

HARDCASE
Super Tough Cases for Drums, Cymbals and Hardware!

✔ **High impact, waterproof polyethylene...**
Endures even the roughest handling; protects against rainy-day load-ins.

✔ **Heavy duty amplifier handles...**
They won't break, they're easy on the hand, and allow cases to stack and pack neatly.

✔ **Telescoping lids...**
A perfect fit for every size drum.

✔ **Easy snaplocks...**
Provide secure protection and convenience.

✔ **Limited LIFETIME WARRANTY...**
Buy with confidence.

Now available! Ask your favorite dealer!!

Write for a FREE Catalog!

Made in the U.S.A.
Produced under license from HARDCASE, UK
MBT International PO Box 30819 Charleston, SC 29417

INTERSTATE MUSICIAN SUPPLY
GUARANTEED LOWEST PRICES!

All the hot brands at **great prices,** and the staff *really* knows their stuff! **Interstate has it all...** *at the right prices!*

Musician

1-800-IN-A-BAND
musician@execpc.com
http://execpc.com/~msician

FREE DRUM CATALOG!
414-786-3018
Web: http://execpc.com/~musician
E-Mail: musician@execpc.com
ASK ABOUT OUR GUITAR & KEYBOARD CATALOGS!
Box 510865, Dept. MD • New Berlin, WI 53151

MODERN DRUMMER online

The World's Most Widely Read Drum Magazine Is Now In Cyberspace!

- Preview an upcoming issue of MD
- Highlights from our leading features
- Excerpts from classic MD interviews
- Access to Web-exclusive interviews and articles
- Educational columns with musical examples
- The most recent developments in the world of drums
- Talk To MD: Order materials and direct your questions to MD editors

PLUS, coming soon...

MD Sound Files, where you'll hear it played...

MD Video Clips to see your favorite artists in action!

Check us out at: http://www.moderndrummer.com

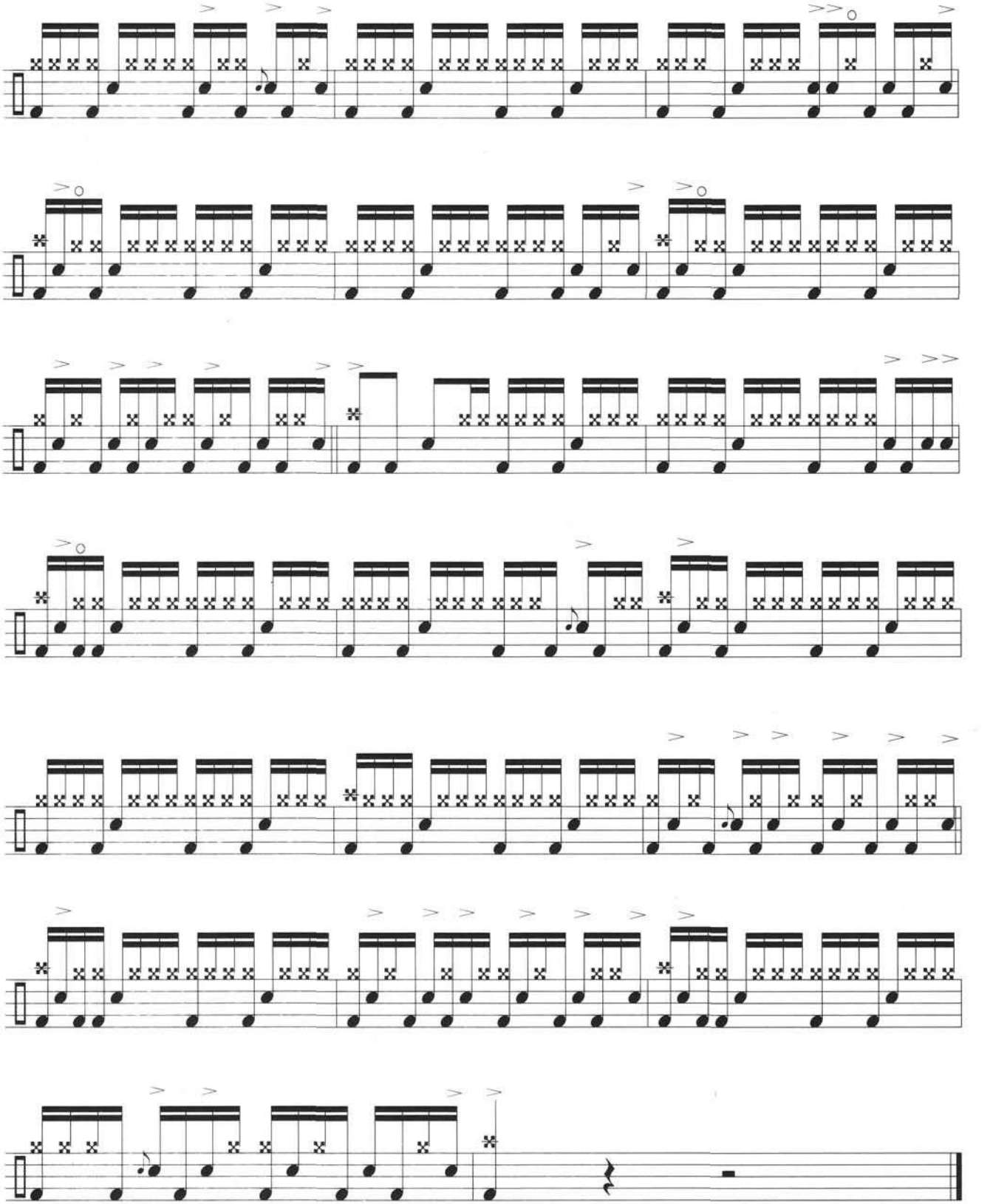
Chad Gracey: "Lightning Crashes"

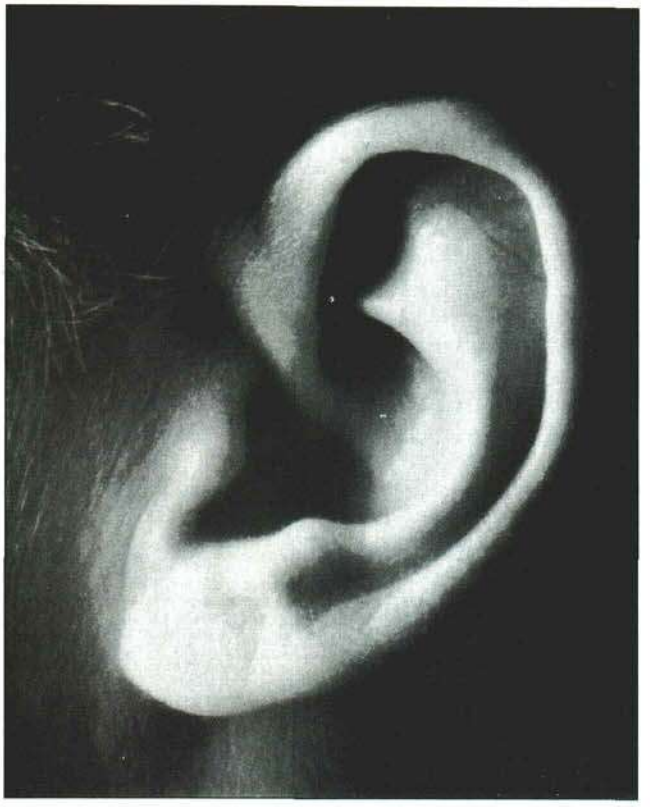
Transcribed by Vincent DeFranceso

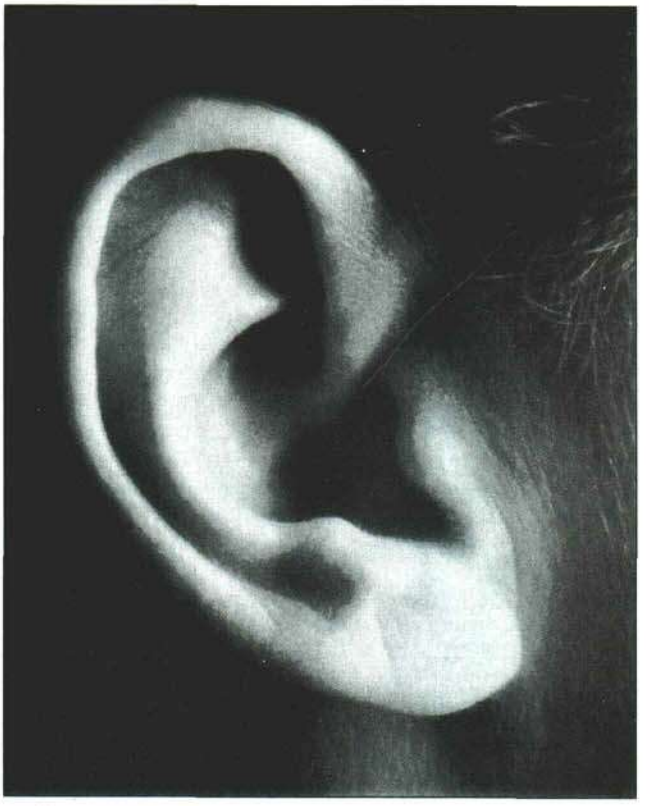
MUSIC KEY

This month's *Rock Charts* features Live's Chad Gracey, one of the best up-and-coming drummers playing today. On "Lightning Crashes," from the band's multi-platinum *Throwing Copper* release, Chad plays a flowing groove that propels the tune without being overly heavy. Plus, he comes up with a few interesting twists to the typical rock beat: Check out his use of the floor tom in the bridge of the tune.

mp
mf
f
ff







ABUSE THEM AND YOU MAY NEVER HEAR THE END OF IT.

Your ears take only so much loud noise. After that, they can rebel. And create a noise of their own.

It may be a screech, whistle or hum. It may last minutes. Or it may last a lifetime.

It's called tinnitus. And for 10 million Americans, it never lets up. Not even for a moment.

It breaks concentration. It interferes with sleep. It has even driven people to suicide.

Exposure to loud noise is not the only culprit. High fevers, head injuries and some drugs are among dozen of other possible causes.

For many, there is no cure. Not yet.

But there is hope. Researchers continue to make progress. Many tinnitus sufferers have learned new coping techniques. And, for some, partial or total relief is possible.

With your help, perhaps someday millions of Americans will hear something they haven't heard in years. Silence.

Find out more. Write today.

If you or someone you know suffers from tinnitus, write today for more information:

ATA

AMERICAN

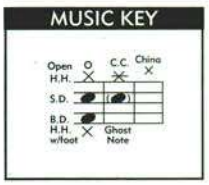
TINNITUS

ASSOCIATION

(503) 248-9985
FAX (503) 248-0024
NATIONAL HEADQUARTERS
POST OFFICE BOX 5
PORTLAND, OREGON
97207-0005

Playing In Seven

by Mike Portnoy

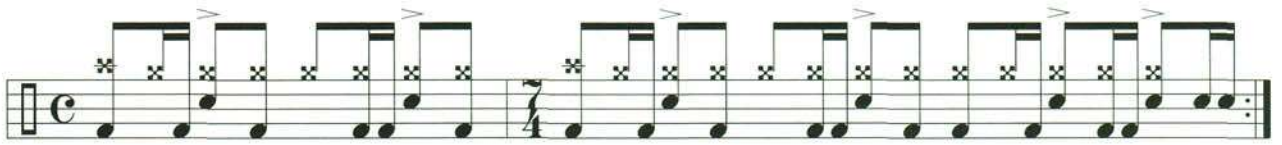


Seven is one of my favorite time signatures to play. It's probably the most commonly played odd time signature and is frequently used by bands such as Rush and Soundgarden. Seven is often disguised in such a way that you don't even realize an odd time signature is being played.

The easiest way to approach seven is as a measure of four combined with a measure of three. A key trick when counting seven is to count only the syllable "sev" and leave off the "ven." Don't make the mistake of counting "ven" as an eighth beat of the measure.

The first two examples are in 7/4. This first example can be viewed as a measure of 4/4 combined with a measure of 3/4.

This example alternates between measures of 4/4 and 7/4. (This one sounds good when played on a half-opened hi-hat.)



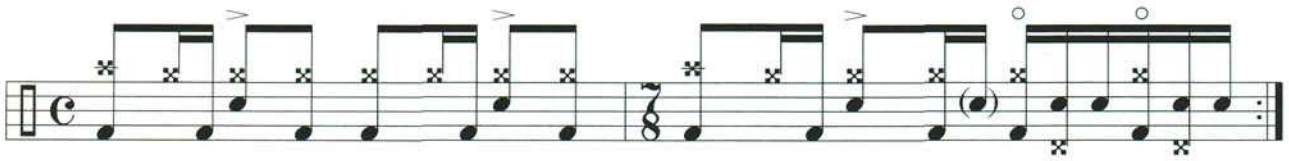
Here is another groove in 7/4 that utilizes a grouping of 4/4 and 3/4.

The next examples are in 7/8. As in 7/4, there are seven beats per measure. However, since there are seven 8th notes in the measure instead of seven quarter notes, each 8th note gets a count. The easiest way to look at a bar of 7/8 is that it is essentially a bar of 4/4 (or 8/8) with the last 8th note cut off.

The next example is a bar of 4/4 and a bar of 7/8 combined.

Here is a more syncopated approach to a bar of 7/8. The last three beats are subdivided into 16th notes and grouped into two sets of three.

Here is. a bar of 4/4 followed by the previous syncopated bar of 7/8. (Try this example with a half-opened hi-hat as well.)



Finally, here's a cool approach: Over two bars of 7/8, superimpose one bar of 7/4 accents using a China cymbal or cymbal bell. The first bar of 7/8 has the China falling on the downbeats. On the second bar, it lands on the upbeats.

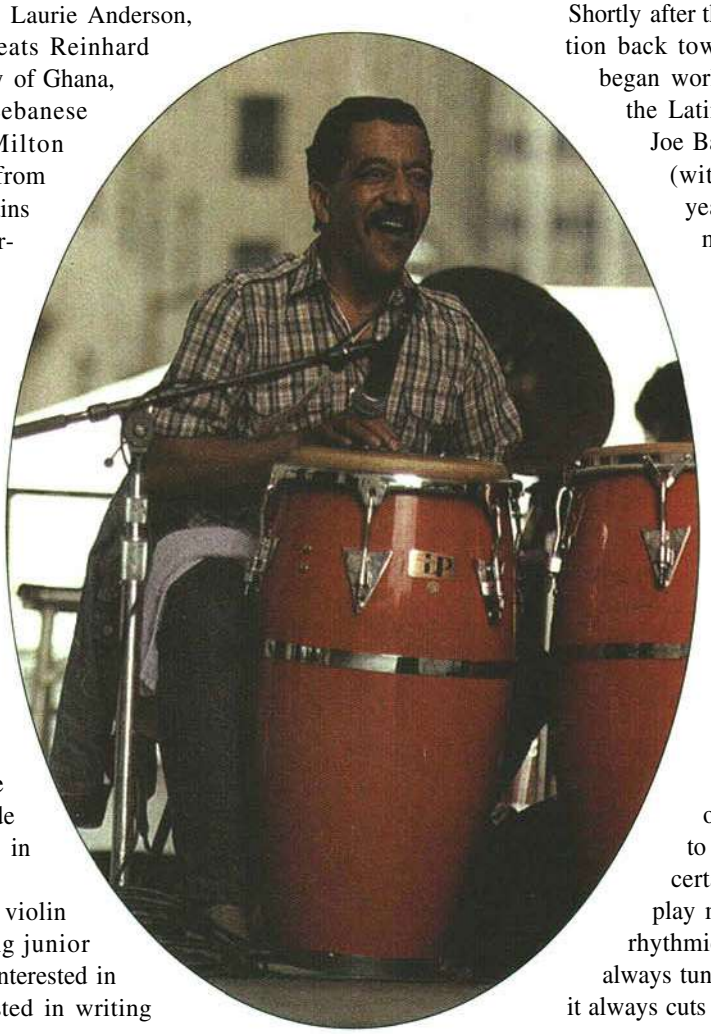
This article is excerpted from John Xepoleas's excellent book Drum Lessons With The Greats 2, © *copyright Manhattan Music Inc., available from Warner Bros. Publications. Used with permission.*

Milton Cardona
Master Percussionist

by Ken Ross and Victor Rendon

From his earliest recordings in the '60s as a doo-wop singer, to his latest ventures in contemporary world music, Milton Cardona has earned an international reputation as a master percussionist, vocalist, and composer. His talent is documented on over six hundred recordings—from motion picture soundtracks and television jingles to the folkloric drumming of Cuban Santana.

Milton has performed and recorded with many of the greatest artists in the world, including Paul Simon, Tito Puente, Michael Brecker, David Byrne, Laurie Anderson, Grace Jones, and overseas greats Reinhard Flatischler of Austria, Aja Addy of Ghana, L. Mitsudada of Japan, and Lebanese artist Rabih Abou-Kahlil. Milton resides in the Bronx, not far from where he grew up—and he remains one of the most in-demand percussionists on the scene today.



The Cardona family left their native Puerto Rico for New York when Milton was five. The Bronx neighborhood in which he grew up provided young Milton with many musical opportunities. "The older cats used to jam right outside my window," he recalls. "In those days, that's how you learned to play! My first Latin instrument was the timbales. I had an old set of Leedys; in fact, I still have 'em! [smiles] I also sang in a doo-wop group called the Personalities—with whom I made my first recording. I was still in junior high school at the time."

Milton also studied classical violin for seven years before entering junior high school, where he became interested in composition. "I became interested in writing music," he says, "so I took up the string bass in an effort to learn more about the bass clef instruments. 1 actually began my professional career as a bassist!"

Milton's debut recording as a musician was on Johnny Colon's album *Bugaloo Blues.* He explains how that came about: "I was originally hired to sing coro [chorus] on that album. As it turned out, we didn't have enough material for the recording. I remember on one of the breaks I picked up the bass and started to play a groove. Soon the other musicians joined in and we just jammed. The producer told the engineer to hit the record button, and it ended up on the album as a descarga [jam]."

Shortly after that, Milton made a gradual transition back toward percussion and vocals. He began working with many of the artists in the Latin field, such as Eddie Palmieri, Joe Bataan, and the Willie Colon band (with whom he stayed for sixteen years as a conguero [conga drummer]). Milton was at the forefront of the Latin movement that exploded in New York City during the '60s. His infectious grooves and melodic drumming style earned him a reputation as a premiere percussionist—a musician's musician.

Milton firmly believes that the conguero's role in a band is to provide a solid foundation through good timekeeping. Everything else comes later. Milton can swing more on one conga than many other players using two or three drums can. He does, however, use the other two drums (which he sets up to his left) to build on the music at certain sections of a tune. "I like to play my congas melodically as well as rhythmically," he says. "For example, I always tune my main conga to a 'C' because it always cuts through best in recording and live

performances. When I'm playing the tumbao [basic groove], I will use the other drums to build with the music. If you *start out* the tune playing on five conga drums, where are you gonna go from there?"

Milton Cardona is considered by many to be an authority on Afro-Cuban folkloric music—particularly the sacred bata drumming from Cuba. The bata are a set of three double-headed, hourglass-shaped drums brought to Cuba by the Yoruba people of Nigeria via the slave trade in the nineteenth century. The drums are played in religious ceremonies and are associated with the Santeria religion. The bata ensemble consists of three drums: the iya (lead drum), the itotele (middle drum), and the okonkolo (smallest drum). Bata drumming is considered to be one of the most rhythmically complex of all Afro-Cuban styles. Much of Milton's vast knowledge of this sacred music comes directly from his experience as a practicing santero for over twenty five years. "I learned to play bata from going to tambors [religious ceremonies]," says Milton. "That's the best way to grasp it! Books aren't going to give you this kind of information. I believe bata is the most complex of all drumming because it is three guys playing together, having to think like one. I did a lecture at Yale University and stated that all rhythms are derived from the bata drum. This one smart aleck raises his hand and says, 'I never heard bata in rock music!' I then demonstrated the toque [specific rhythm] from iyesa and made my point. Another guy asked about bata influence in Brazilian music. He caught me for a second, but then I thought of this rhythm for *Oggun* [one of the many deities in the Santeria religion]. I played it for him and he could clearly hear the bossa nova rhythm within the Oggun rhythm."

In 1986 Milton recorded his own album *(Bembe)* with his group Aya-Aranla. It features three bata drummers, a coro (chorus) comprised of priests and priestesses of the Santeria religion, and Milton's soulful singing as the akpwon (lead singer). *Bembe* was recorded in one evening and is regarded as one of the all-time classic recordings of Afro-Cuban folkloric music.

Regarding the astounding number of recordings he has to his credit, Milton attributes much of his success to being versatile and to being able to read music. "I always tell my students that if they want to make a career out of music, they should learn to read," he says. "That's what helps me get a lot of studio work like Budweiser and Coca Cola jingles. There are no rehearsals for that. You are the first one to go in and put down the tracks. Rhythm sections record first, then they add horns and stuff later. Normally at these sessions I won't be thinking about playing in clave unless something happens that makes the music feel wrong. If I think it's wrong, I'll stop and say it. The producer may freak and ask me if it's really important—and I'll say, 'Yeah! If you want it right!'"

Milton is certainly no stranger to the international audience. He has performed on five continents with many of the greatest artists from around the world. One of these is Mega Drums, an elite group of musicians from around the world, put together by leader/percussionist Reinhard Flatischler of Austria. The group features seven percussionists and one sax player. "This is an incredible group," enthuses Milton. "We have Aja Addy of Ghana playing the dundun, Leonard Eto of Japan playing the kodo, Wolfgang Pushnig on sax, and percussionists Heidrum Hoffman, Ottman Kohler, Andreas Gerber, and Valeri Naranjo. Next year we will also feature Zakir Hussain, Airto Moreira, and Glen Velez."

Milton has also recently completed two extraordinary albums by Lebanese artist Rabih Abou-Khalil: *Blue Camel* and *The Sultan's Picnic.* Khalil plays the oud, a Middle-Eastern stringed instrument. "Rabih always loved the sound of the conga drums," says Milton, "so he invited me to play on *Blue Camel."* Described in the liner notes as a meeting point for musicians from Asia, Europe, and the Americas, these recordings represent rhythmic and harmonic complexities performed by a very unconventional assortment of instruments: oud, harmonica, tuba, saxophone, serpent, electric bass, conga drums, frame drums, trumpet, and drums from south India. Milton had to create a part that complemented the music. He cleverly wove Afro-Cuban rhythms such as guaguanco and caballo into the Arabic phrasing and harmonies of Khalil's complex music. His drumming contributed significantly to the success of these recordings—and it also demonstrates the potential for Latin percussion instruments outside of their tradi-

"If you *start out* the tune playing on five conga drums, where are you gonna go from there?"

Looking For A Drum Instructor In Your Area?

MD's International Drum Instructors Directory lists hundreds of qualified drum instructors!

- Names and addresses of reputable teachers from around the world.
- Detailed information on every instructor—from formal education and professional experience to student level taught and areas of specialization.
- Valuable advice on "Selecting A Drum Teacher" from Roy Burns, Peter Magadini, and Rob Wallis of DCI.
- An essential reference for all students of drumming.

Send name and address, plus check or money order for $5.00 plus $1.00 for shipping and handling to:

Modern Drummer Instructors Directory 12 Old Bridge Road Cedar Grove, NJ 07009

Order your copy today while supplies last!

tional roles.

Another project that Milton was involved with was Jerry Gonzalez' video on Alchemy films titled *Congamania.* This video boasts an all-star line up: Jerry, Richie Flores, Steve Berrios, Andy Gonzalez, and Milton. The video features Milton and the rest of the group in a variety of folkloric settings of Afro-Cuban music such as the yambu, guaguanco, rumba Columbia, and comparsa, in addition to the Puerto Rican styles of bomba and plena. Milton plays the quinto (the smallest drum, which improvises or riffs) in several of these rhythms, demonstrating his improvisation ability.

Most recently Milton was contracted by Paul Simon to play percussion (along with two other New York heavies, Robbie Ameen and Steve Berrios) in Paul's Broadway-bound show *Capeman.* The show is based on the true-life story of Puerto Rican-born Salvador Arrogan, who was raised in New York City's "Hell's Kitchen" and got involved with street gangs. Milton was the perfect choice, not only for his musical contributions, but because this story parallels Milton's own life growing up in the city.

Milton Cardona's accomplishments and contributions are monumental. As for the future? "I don't know," he replies. "Maybe a *Bembe IL"* [laughs] From his creative writing and spiritual vocals to his mastery of his instrument, Milton's music continues to touch us all.

These are not rockets!

These are PureCussion's new MH Series precision made drums.

Check out these features:

- All Maple, 20 lug snare drums
- Toms mounted with our patented Resonance Isolation Mounting System, the one that started it all and is still the best
- Highly polished Maple/Lacquer finishes
- All hardware included
- 20 lug bass drums with matching, all Maple hoops
- All heat-compression molded shells
- Prices that will make your physicist/ drummer friends green with envy

These are not scientists!

These are extremely talented drummers who have purchased our drums because of their sound, durability and the name behind them.

Ask your favorite drumshop about our drums and find out why you don't need an Engineering degree to know why they sound so good...and why you don't need to work for NASA to afford them.

P. Trenon Graham
Sounds of Blackness

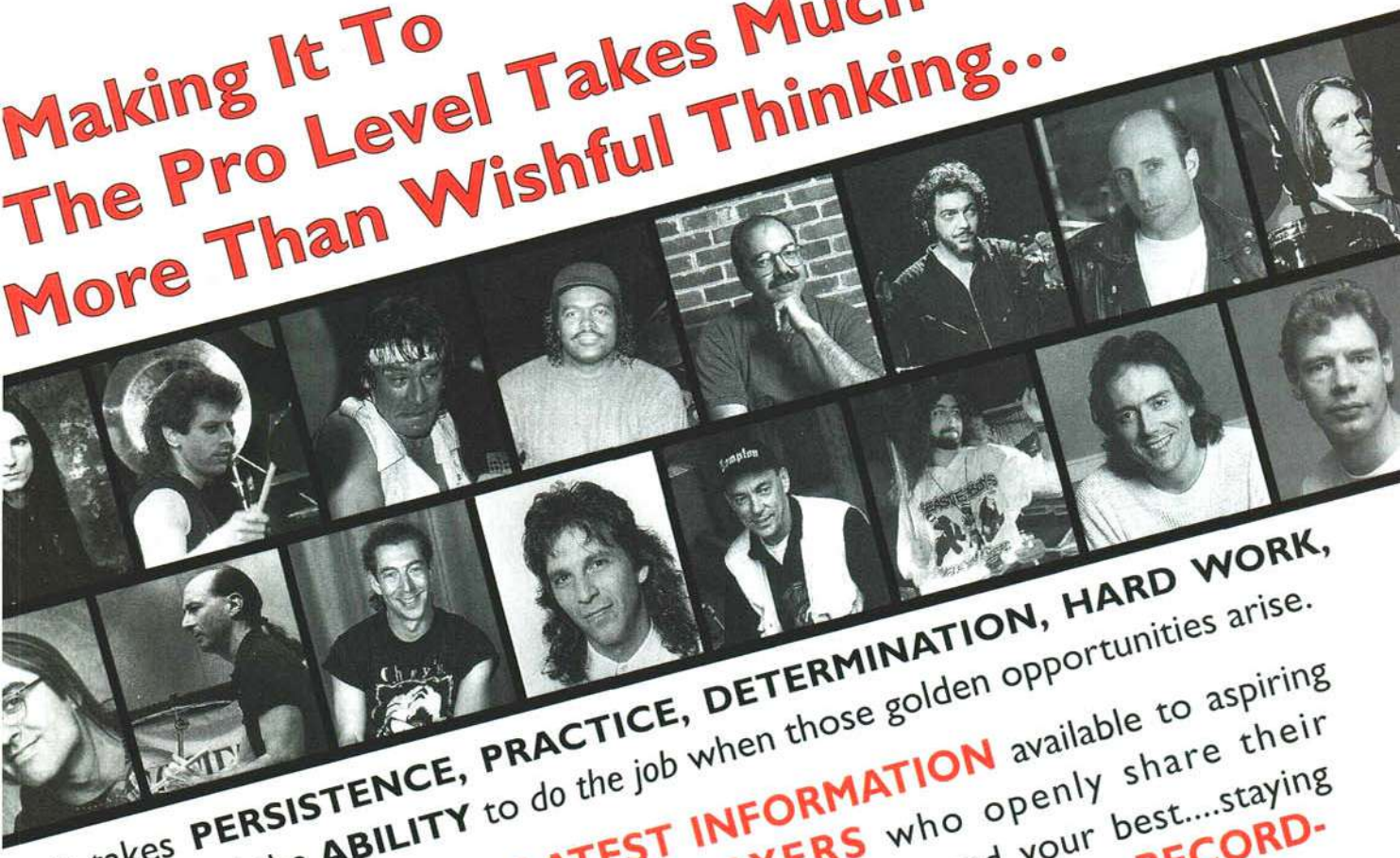
Steve Hargrave
Dr. Bombay

Dave Russ
Holiday Ranch

PureCussion DRUMS
WITH RIMS™ TECHNOLOGY

PureCussion, Inc.
3611 Wooddale Ave
Minneapolis, MN 55416
612.927.2330

Making It To The Pro Level Takes Much More Than Wishful Thinking...



...it takes **PERSISTENCE, PRACTICE, DETERMINATION, HARD WORK, TALENT,** and the **ABILITY** to do the job when those golden opportunities arise.

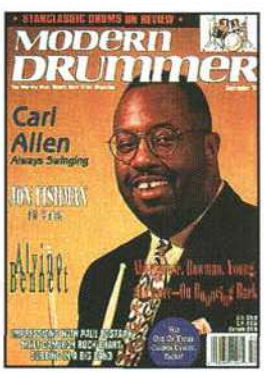
It also means being up on the **LATEST INFORMATION** available to aspiring pros....learning from the **GREAT PLAYERS** who openly share their insights....selecting the **RIGHT GEAR** to help you sound your best....staying abreast of the music business and being aware of what's out there in **RECORDINGS, VIDEOS,** and **EDUCATIONAL MATERIALS**.

We may not be able to supply the persistence, hard work, and talent. But we can guarantee you'll find *all* the rest in the pages of **MODERN DRUMMER** every month.

Subscribe Today. It may be the single most important investment you can make in your drumming future!

Call Toll Free (800) 551-3786

MODERN DRUMMER®

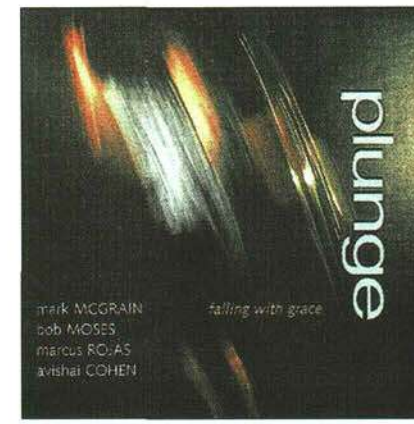


Outside the US Call (815) 734-1114

RECORDINGS

PLUNGE

Falling From Grace
(Accurate ACRE 5016)



Bob Moses: dr
Marcus Rojas: tb
Avishai Cohen: bs
Mark McGrain: tbn

Plunge delivers a wild assortment of gutbucket street funk and atmospheric slants that put an emphasis on Bob Moses' traps, bells, rattles, and hand drums. Mark McGrain is a daring trombonist, but to be commended even more is his vision of this tonally unique group—a deep, earthy sound with the combination of tuba, bass, and bone. They're packed tight into the low end of the sound spectrum, but each instrument comes through distinctly. This gives Moses more of the high end to stand out in, and he sparkles on each cut.

The drummer contrasts the laid-back New Orleans street groove of "Wagdanz" with the funky "394," the title of which suggests the rhythmic pattern the tuba is playing. Moses plays a straight 4/4 with a paradiddle pattern that he makes sound totally organic. "Just Like Alice" is more of a mind-bender, a triplet-based tune with a missing beat providing an interesting turnaround. "Beneath The Wheel" is second-line with an Afro-Cuban kick, "Dog" is a rough, growling, haphazard bit of noise, and "Running, Running" is snare and kick with a very sparse backdrop. Moses has deeply absorbed influences from New Orleans, Africa, the Caribbean, Birdland—even the hip-hop nation—along with an understanding of rudimental drumming, and on *Falling With Grace* he spits out consistently fresh, free, and funky beats.

Robin Tolleson

GOLDFINGER

(Mojo MJ-CD-0017)

"Dangerous" Darrin Pfeiffer: dr
John Feldmann: vcl, gtr
Charlie Paulson: gtr
Simon Williams: bs, vcl

Darrin Pfeiffer's tight, energetic drumming sets the tone for Goldfinger, a buzz band unabashedly trampling across the pop-punk coattails laid down by Green Day. But unlike scores of wanna-bes hoping for a smidgen of Green Day's popularity, Goldfinger merely uses the pace of punk to launch itself into a refreshing, stylistically diverse soundscape.

The scattered touches of reggae and calypso probably aren't any more natural to this band than its punk roots. But there's no denying the catchiness here. Hooks and harmonies come one after the other—the songs they're short and memorable—but are varied enough to keep Goldfinger from getting sickeningly sweet.

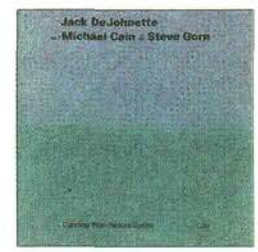
Most of the musical muscle comes from Pfeiffer, whose drums sound like they're coming from a corn-popper. He shows enough skill in the more exotic moments to keep the music respectable. And when it's time to rock, Pfeiffer plays hard and steady despite the lack of a bottom end.

Retro-punk-light might be a fad, but good songs will never fall out of fashion. And if this band can keep turning out inspired tunes, Goldfinger's—and Pfeiffer's—future will be bright no matter where the next buzz is coming from.

Matt Peiken

JACK DEJOHNETTE

Dancing With Nature Spirits
(ECM 78118-21558)



Jack DeJohnette: dr, perc
Steve **Gorn: fl, sp sx, dr**
Michael Cain: pno, kybd

Back as a leader on ECM, Jack DeJohnette delivers a set here that is more open-ended than his recent Special Edition bands.. .more like baking the cake from scratch. Songs evolve slowly without any preconceptions, and DeJohnette is free to move from hand drums to cymbals to traps.

From the flute and drum motif of "Dancing With Nature Spirits," DeJohnette taps into the healing force of drums. The minimalist piano on "Anatolia" is juxtaposed against the drummer's insistent talking drums. "Healing Song For Mother Earth" tests Dejohnette's conga chops, and he and Cain make all kinds of sparks fly. Before this track is over, Jack is playing a tom chant that would make Ginger Baker sweat, propelling Steve Gorn's soprano. On "Emanations" and "Time Warps," DeJohnette supplies some intriguing drumkit work, soulfully elegant and clearly in control. His light but forthright touch gives "Warps" just what it needs, and he overdubs some inspiring tabla flourishes over the top, with a *Wave Drum* producing a fat, slap-happy sound.

As always, Jack DeJohnette has made an album that shows off the dynamics of his playing, his songwriting, and his overall musicianship. It is among the drummer's most "connected" solo albums, and his pulse guides it from beginning to end.

Robin Tolleson

MIKE STERN

Between The Lines
(Atlantic)

Dave Weckl, Dennis Chambers: dr
Mike Stern: gtr
Jeff Andrews, Lincoln Goines: bs
Bob Malach: tn sx
Jim Beard: kybd

Playing guitarist Mike Stern's bluesy, bebop-derived fusion, Dave Weckl seems intent here on carving out a new name for himself. Still an unparalleled chopsmeister, Weckl brings his immense facility to music mostly unconcerned with flashy pyrotechnics or maze-like arrangements. Sure, Stern is a blistering player who demands the best, but his slow-burning fusion is more about soul and bleeding a note dry than buffing it with technique. Does Weckl succeed?

Well, yes and no. Dave's intricate grooves and atmospheric tuning remain, though he seeks to say more by playing less. His touch is also still immaculate, and his timing and phrasing inspirational. But too often his drumming seems to hover over the groove instead of latching on and attacking it. The heat Weckl generated on Steve Khan's *Eyewitness* or Bill Connors' *Step It* (or Michel Camilo's Latin funk-fire) sounds chilled here. Intensity isn't lacking, just a sense of excitement.

Conversely, when Dennis Chambers shows up on two tracks, the music snarls to life, like somebody set off an electric charge in the studio air. Chambers' groove bristles with a sassy edge and humorous charm, firing Stern into a taut, zigzagging solo. Even Chambers' bass drum kicks more sonic ass.

The album closes with "Bait Tone Blues," a burning swing number that sails high, giving Weckl a chance to clear his name. When Stern cuts on his trademark fuzz tone, Weckl delivers, rolling over his toms and slapping his snare. He's equally pugnacious on Andrews' bass solo, playing riveting rim-snare patterns a la Gary Chester. The drum solo is pure Weckl, more 16ths and 32nds than you can shake your.... At least he goes out in grand style.

Ken Micallef

A TEN O'CLOCK SCHOLAR

Quietest
(Grass Records 13026-2)

Jason Baker: dr
Kevin Parrett: gtr, vcl
Steve Bright: bs

A Ten O'Clock Scholar bends time, tone, and tempo in a hypnotic, low-fi stew of Fugazi meets early Soundgarden. Indeed, Jason Baker's drumming borrows somewhat from both Fugazi's Brendan Canty (sonically) and 'Garden's Matt Cameron (stylistically), as his band puts varied spins on its pervasively dark mood.

Initially, this isn't an easy listen. Guitars randomly roll in and out of tune and tone as the songs seem to merge into a quiet-yet-giant expression of loneliness. Still, once the dust settles in your ears, you begin to realize that the noise is more imagined than real. And much of the calming influence comes from Baker, who keeps the band from getting too flighty or digging too deeply into the dirt.

Baker pulls a lot of personality out of his snare drum, using grace notes, flams, subtle strokes, and timely accents to cue his bandmates into whatever mode he wants to push them towards. Not that they need his help—sometimes you wonder who's pushing who. But despite sitting comfortably on the bottom end of the beat, Baker often seems to be a few bars ahead, psychologically, of where the string players are pointed. And that lends an intoxicating tug-and-shove quality to otherwise meandering music.

Baker's drum sounds, meanwhile, are bare and inventive. He seems to use the rims of glass bottles as alternate ride sources, while his snare is deliciously loose.

A Ten O'Clock Scholar reminds me of how I felt after first listening to bands like Fugazi and Shudder To Think. Equally unnerving and intriguing, I'll probably like this record a lot more after I live with it for a while.

Matt Peiken

BRUCE ARNOLD

Blue Eleven
(MMC Recordings)

Tony Moreno, Kirk Driscoll: dr
Bruce Arnold: gtr
Stomu Takeishi, Ratzo Harris: bs
Todd Isler: Hadgini drum

In New York's varied musical community there are many accomplished, often astounding musicians who never achieve national status. These players, classified loosely as jazz musicians, make their living traveling to Europe and Japan (given Manhattan's bleak club circuit), or teaching privately or in colleges. Blue Eleven features the playing of such musicians.

Working through a set of theme and variation, guitarist Bruce Arnold takes two trios through exploratory terrain. Rearranging the melody or simply changing the atmosphere, he finds a new niche in each of *Blue Eleven's* thirteen slowly evolving performances. From lush and simmering ("Did I Tell You") to oddly twisted ("Variation 4") to breezily meditative ("Variation 2"), the music leaps and spins like a spider immersed in a private ballet.

Kirk Driscoll plays on three tracks, creating both unusual conga-like patterns and textured swing. With no marked

SIGNIFICANT OTHERS

The family that plays together.... Talented brothers **MARC** and **PAUL MUELLER** of Mecca Bodega accomplish a rare feat on *City Of Rocks* (Fang Records): constructing groovy, spacey, percussion-based music that truly rocks in deep and varied ways. You may recognize **JAMES ASHER's** name as the odd-drummer-out on Pete Townshend's amazing *Empty Glass* album, but he's been putting out new age-y albums as a leader for years; *Feet In The Soil* (New Earth) is his latest foray, and though the dance grooves may be initially off-putting, there's still some great pseudo-world-beat banging to stir up percussive ideas. Significantly disappointing: The tunes aren't nearly as good as on Vital Information's last offering, and STEVE **SMITH** doesn't come up with the burnin' goods as often, but VI's latest, *Ray Of Hope* (Intuition), still offers one or two thrills for Smith-philes.

RATING SCALE

- Excellent
- Very Good
- Good
- Fair
- Poor

To order any of the CDs, videos, or books reviewed in this month's Critique 24 hours a day, 7 days a week—call... or visit us at http://www.booksnow.com

BooksNow (800) 962-6651 ext. 8500

stylistic bent to weigh him down, Driscoll is a fresh, freely aimed drummer. Tony Moreno can summon the intensity of Elvin Jones and the mad roar of Buddy Rich, but here he largely plays it cool, responding to Arnold's delicate picking and soaring solos.

Moreno sounds best on the album's closing tracks, which don't adhere to the aforementioned "variations." On "Drops" his tensile rhythms mutate and shift, incorporating cowbell over 8th-note patterns or high-flying, intricate time maneuvering over a bass solo. The title track is free and forward, with Moreno dotting the rhythm with jagged snare drum blasts and DeJohnette-inspired interplay.

Frank Zappa said, "Jazz isn't dead, it just smells funny." Blue Eleven maintains that aromatic tradition.

Ken Micallef

GERNOT BLUME/ JULIE SPENCER

Changes Inside
(SBP 001-29)

Julie Spencer: vbs
Gernot Blume: pno

Orchestrally and stylistically, this disc invites an inevitable comparison to Gary Burton's classic 1973 duet with Chick Corea, *Crystal Silence* (as does Gary's own virtuosic 1995 outing with Makoto Ozone, *Face To Face).* It comes as no surprise that *Changes Inside,* an attractive audiophile effort by a pair of fine regional musicians, falls some distance short of that landmark recording.

But the disc offers many pleasures, not the least of which is a willingness to risk everything in the name of improvisation.

Pianist Gernot Blume and vibraphonist Julie Spencer complement each other nicely: His style is angular, muscular, restless; hers more lyrical and demure (though she's hardly the amorphous new ager one might expect in this context). Blume's "Flying" opens the album with a long, tricky through-composed section that introduces an impatient piano solo. Spencer rings beautifully on "Your Smile." The tight ending of "Places" sets up an elastic walking-bass episode in "Quiet Night." "Cartoon," one of two free improvisations, sounds as orderly as any of the charted tunes and reveals a European sense of mischief. Six more diverse originals recall Bartok, Monk, Bags, even Cecil Taylor.

SBP will donate $1.00 from the sale of this CD to the American Foundation for AIDS Research (AMFAR).

Hal Howland

BOOKS

THE WORLD OF FLAMS

by Dan Tomlinson
(Drum Addiction Publications)
$15

A whole book on flams!? Yes, eighty-plus pages of them, and surprisingly, nary a one is wasted. Looking at flams under Mr. Tomlinson's microscope, one finds that there's more to these seemingly simple critters than most of us even dreamed of—let alone hold securely in our pocket.

Tomlinson, who has worked with players ranging from the fusiony Acoustic Alchemy to Lyle Lovett, permutes and tweaks the seven "common" flams by changing the volume and placement of—and "distance" between—their principal and grace notes, yielding a total of twenty-three variations. Yes, he's splitting hairs, and some of the variations are commonly used by many drummers. But identifying and mastering flams' distinguishing characteristics will pay significant dividends in terms of control, enabling the student to consciously and *precisely* select the desired sound, rather than allowing it to be determined by happenstance or the unconsidered pre-position of his or her hands. Less obviously, it will make the student more aware and in control of flams' influence on beat placement, and thus, of locking in with other players.

Basic analyses and exercises are followed by flammed rudiments, as well as fills in jazz, funk, rock, double kick, and Afro-Cuban contexts. Because some flam variations are identified with, and to a degree even define, these styles, Tomlinson has done us all a service by exploring them for the first time with such clarity, and in such depth.

Rich Watson

VIDEOS

THE ULTIMATE BEGINNERS SERIES

Have Fun Playing Hand Drums
with Brad Dutz and special guests
(Warner Bros./Interworld)

The *Have Fun Playing Hand Drums* series consists of eight videos, four "Step One" volumes and four "Step Two." This is a review of the four "Step One" videos.

In these videos Brad Dutz uses Remo "kids" drums and tubanos to introduce the viewer to elementary rhythm and sound. The series is designed to "teach and entertain kids and adults of all ages."

Each video is divided into two parts. In the first part of each, Mr. Dutz presents the concept of rhythm through walking and counting in four, and encourages the viewer to participate. He then describes the particular drum he is using (bongo, conga, or djembe) and demonstrates the playing techniques for a "natural" sound (open tone) and a "bass" sound. With the bongo drums the tonality of each drum is stressed. Quarter- and 8th-note rhythms are constructed using the two basic sounds.

The second part of each video introduces three young students, each playing a different style of hand drum. The group is led in drum-circle fashion through a series of rhythm and sound variations that Mr. Dutz calls the "listening game." Each student also gets a chance to improvise rhythms against an ostinato played by the other participants.

This series of videotapes is another good tool for the growing community of people who use drumming as a source of relaxation, meditation, and group participation. *The Bongo Drums* (25 minutes), *Conga-Style Drums* (30 minutes), and *Djembe-Style Drums* (30 minutes) retail at $9.95 each; *Bongo, Conga, And Djembe Drums Together* (53 minutes) retails at $19.95.

Glenn Weber

CONGA DRUMMING

A Beginner's Video Guide
(Dancing Hands Music)
$29.95,60 minutes

Jorge Bermudez is featured here teaching fundamental hand techniques and tone production on the conga. The basic hand techniques are followed by the drum patterns used to play calypso, rumba, conga, bomba, and bembe rhythms. A performance segment follows each rhythm demonstration and provides insight into ensemble playing. Mr. Bermudez is assisted in the video by Alan Dworsky, Betsy Sansby, and Scott Sansby. Guest appearances by dancer Rosie Lopez More and Santana percussionist Raul Rekow contribute to a well-paced presentation.

Glenn Weber

Change the course of music history.

Hearing loss has altered many careers in the music industry. H.E.A.R. can help you save your hearing.

A non-profit organization founded by musicians and physicians for musicians and other music professionals, H.E.A.R. offers information about hearing loss, testing, and hearing protection. For an information packet, send $10.00 to H.E.A.R. P.O. Box 460847 San Francisco, CA 94146.

Or call the H.E.A.R. 24-hour hotline at (415) 773-9590.

Musicians speak out about hearing loss. A video made exclusively for H.E.A.R., "Can't Hear You Knocking" © 1990 Flynner Films, 17 minute VH-S, featuring Ray Charles, Pete Townshend, Lars Ulrich and other music industry professionals spotlight the dangers and effects of hearing loss. Send $39.95 plus S & H, $5 US/ $10 Over seas to: H.E.A.R. P.O. Box 460847 San Francisco, CA 94146. All donations are tax-deductible. "CHYK" 55 minute VH-S, The Cinema Guild, NY.

Lang Percussion

by Victor Rendon and Ken Ross

Although small by industry standards, Lang Percussion has been making some of the finest custom-made instruments in the world since 1979. In addition to their updated versions of the Saul Goodman Dresden-style and chain timpani, Lang offers refined and highly personalized replicas of the celebrated Billy Gladstone drums. Recently they also began offering full drumsets incorporating the same mechanical principles as the Gladstone snare. From their operation in New York City, Lang ships these modern classics all over the world, and their list of clients now includes such luminaries as Billy Cobham, Kenny Aronoff, Jamey Haddad, Peter Erskine, Broadway percussionist Mike Hinton, and symphonic percussionist Anthony Cirone. Lang also services, restores, and upgrades vintage drums.

Owner/founder Morris "Arnie" Lang has been a member of the New York Philharmonic since 1955. Now in his fortieth season, this veteran master percussionist has performed under the direction of such renowned maestros as Dimitri Mitropoulos, Leonard Bernstein, Pierre Boulez, and Zubin Mehta. He played on all of the New York Philharmonic's recordings and TV performances since 1955, and was featured on a recording of Elliot Carter's "Eight Pieces For Kettle Drums." Lang is also a full professor and head of the percussion department at the Conservatory of Music at Brooklyn College.

Growing up in New York during the big band era, Arnie Lang had the opportunity to see the Duke Ellington and Count Basie bands, as well as such great drummers as Gene Krupa, Buddy Rich, and Ray McKinley. Thus inspired, he took up the drumset, playing casuals, bar mitzvahs, and shows before becoming interested in classical percussion. While attending Juilliard School of Music, Lang studied percussion with Saul Goodman and Morris Goldenberg, legendary masters who would also become his mentors and friends. Lang also studied privately with Billy Gladstone, who was known for his extraordinary snare drum technique.

Lang Percussion began almost out of necessity—followed by a dash or two of luck along the way. "I've always been sort of a tinkerer," Arnie Lang explains. "During the mid-'70s it was difficult to get rattan-handled mallets, so all of my students were forced to use mallets with terrible plastic handles. One day I was looking through the Yellow Pages for some camera equipment and suddenly I saw the heading 'Cane and Rattan.' I called and explained that I was looking for rattan for the handles of xylophone mallets. The guy said, 'Sure, how many hundred pounds do you want to buy?' [laughs] As it turned out, the rattan was very inexpensive, and soon a truck pulled up in front of my house and unloaded a bunch of long bamboo stalks. I

Handpainted, marbleized-finish snare drum with gold-plated hardware

Snare with burled elm veneer and chrome-plated hardware, now owned by Billy Cobham

cut them up and I figured out how to glue them onto some plastic and rubber balls, and pretty soon people were asking if they could buy my mallets. Little by little I developed a whole line of mallets and decided to go into business."

At about the same time, Lang finished writing a new beginner snare drum book. "My publisher liked it," Lang remembers, "but he wanted to break it up into four books because he said it was too big." Lang left the publisher that day feeling discouraged, but serendipity struck again. On his way home Lang passed a shop that sold printing presses. By the next morning he was talking to the owner about buying a small printing press, and before long he was publishing and printing his own music. Lang's publishing company now has over thirty titles, including the *Dictionary Of Percussion Terms.*

Timpani being worked on

While performing in Japan with the Philharmonic, Lang became interested in doing business with a mallet instrument manufacturer called Saito, and he helped the company upgrade some of their products. Citing one example, he recalls designing adjustable-height wheels for their mallet instruments. "It's so funny that people spend upwards of $6,000 for an instrument, then put two-by-four blocks under the wheels, [laughs] For a while we distributed their products, but the timing was bad; the value of the dollar dropped and the instruments proved to be too expensive to market in the United States."

Lang would later adapt height-adjustable wheels for the timpani made by his good friend and teacher Saul Goodman. When Goodman retired from the New York Philharmonic, he and Lang formed a partnership that primarily concentrated on developing and improving Goodman's popular Dresden-style pedal timpani and the Goodman chain timpani. To this end, Lang went to the shop where the parts were being made and became friends with the machinist. "I learned a lot by watching, and eventually we upgraded all the castings and put the drums on height-adjustable wheels. At a glance you wouldn't notice the changes, but after studying the drums, the improvements become obvious.

"It was a real leap going from sticks and publishing to working with metal," Lang admits. "Once I told the machinist I wanted him to make parts for the drum I'd bought from Billy in 1951. He said, 'Sure, we can make anything—it just depends how much you want to spend!' We examined the drum, took it apart, and analyzed it. He said there was no problem making the parts, but he had no idea how much it was going to cost. A few weeks later he handed me a box and said I owed him $500—and that was just for the tube lugs! [laughs] But that experience showed me that it could be done."

From that point, Arnie Lang was determined to develop an exact replica of the famous Billy Gladstone snare drum originally custom-made in the '50s. He notes the challenges he faced in figuring out Gladstone's designs, such as his silent throw-off mechanism and sophisticated three-way tuning system. That system allows tuning of either head, or both heads simultaneously, all from the batter head side, with a special three-way tuning key. "Billy designed this in the 1920s—imagine that!" Lang exclaims. "The three-way tension rods have a right-hand thread on the top and a left-hand thread on the bottom. They're very difficult and expensive to make. Most manufacturers buy parts from mass suppliers overseas, but we make all of the parts right here, with the exception of the die-cast hoops."

Lang later conceived the idea of adapting this tuning design to the toms and the bass drum on a drumset, something even Billy Gladstone was not able to achieve. "With this feature it's not necessary to take the toms off to tune the bottom head, or to sit on the floor at a job. You can even tune the front head of a bass drum while sitting on the throne. And if you like the relationship between the top and bottom heads, but want the general pitch higher, it's possible to tune both heads at the same time."

Black lacquer kit with handpainted snare drum

Lang also went to great lengths to duplicate the ingenious Gladstone internal muffler. "Billy used a number gauge mounted on the shell with a lever that indicates the amount of muffling in

USE WIMPY STICKS?

NOT FUNNY.

Butch's choice of sticks?
Pro-Mark American Hickory 5A Wood Tip.
Call for a free color catalog.

pro-mark

We help you sound better.
10707 Craighead Houston, TX 77025 Hotline 1-800-233-5250
http://www.promark-stix.com

WEST L.A. MUSIC
GUARANTEED LOWEST PRICES!

EVERY MAJOR BRAND
ACOUSTIC AND ELECTRONIC DRUMS • CONGAS
CONTROLLERS • CYMBALS • DRUM HEADS • DRUM MACHINES
GONGS • LATIN AND ETHNIC PERCUSSION • PEDALS
PRACTICE PADS • STANDS • KEYBOARDS • GUITARS • BASSES
AMPS • SOUND SYSTEMS • PRO AUDIO & RECORDING EQUIPMENT
WE'LL BEAT ANY DEAL! CALL NOW!

MEL TAYLOR—THE VENTURES WITH GLENN NOTES

ANTON FIG WITH GLENN NOTES AND JASON CAMBIO

JASON CAMBIO, GARY PATTERSON, VINNY APPLES, GLENN NOTES, ROY BURNS, MEL OWENS AND CARMINE APPICE

"Where The Pros Shop"
Phone and Fax Orders. We Ship Everywhere.

"Where The Pros Shop"
WEST L.A. MUSIC
11345 Santa Monica Blvd. West Los Angeles
Two blocks West of the San Diego (405) Freeway
(310) 477-1945 Fax: (310) 477-2476

ALL MAJOR CREDIT CARDS, FINANCING, AND LEASING.

degrees from one to ten. We even went so far as to custom-make the exact-sized suction cups! Billy had never made anything narrower than a 6" shell, so we modified the throw to work with 5" and 4" drums."

When Lang's machinist friend passed away, Lang actually took over the metal work himself. "I bought all the tools and machines," he says, "and little by little I learned how to make everything. Finally I made some prototypes and took them to a few shows. The response was great, and it encouraged us to continue.

"When people heard that we were making drums again," says Lang, "many sent us drums to repair and restore. This afforded us the opportunity to study both *Gretsch/Gladstone* and *Custom Gladstone* drums, which taught us some very interesting things about their mechanics. I was fooling around with one of the old drums and I noticed that its shell had gotten a little out of round. But when I mounted the hardware, it pulled the shell back into round! That's because the hardware is so rigid, which brings up another reason it's so difficult to make these drums: There's no margin for error here, as there is with spring-loaded lugs on other drums. With these tube lugs, it has to be dead straight.

"One problem we corrected was the depth of the original drum's snare bed, which was cut very deep to accommodate calf heads. When plastic heads were put on, the sharp corners popped the head. We also noticed that the bearing edge had slight irregularities, so we now cut the basic shape by machine and finish it by hand."

Lang went on to create a lighter, more economical tom-mounting system using information he read in a book on mallet instruments. "The cord that holds together the bars on a mallet instrument passes through what is called a node point," he explains. "It's possible to drill at the node point so that the sound wave arcs over it. I researched where the node point would be on a drum shell, and designed a lightweight plate with minimal contact on the drum." The company alternatively offers drums with *RIMS* mounts or standard "invasive-style" mounts.

Lang Percussion now offers three basic drumset lines, but will mix and match features to suit the customer. The *Vintage* line, a replica of the original Gladstone drums, features wood hoops, nodal-point tom mounts, and standard tuning mechanisms. Both the *Three-Way* line, with three-way tuning on all the drums and either *RIMS* or nodal-point mounts, and the *Contemporary* line, with *RIMS* and standard tuning, are fitted with die-cast hoops on all top heads and triple-flanged hoops on all bottom heads. All shells are eight-ply maple, and each drum bears a nameplate engraved with the date and the purchaser's name. Available finishes include black lacquer, clear lacquer, black pearl, or white pearl. The "hand-painted" drums are actually painted by an artist, *by hand;* no two of these shells are alike. The inside of every shell is finished, too, which Lang says "significantly adds to the drum's sound quality."

At Lang Percussion, a classic tradition continues. Although the manufacturing procedures have been updated, Arnie Lang's instruments are still made by hand to ensure quality and to maintain the legacy of the Goodman and Gladstone sounds.

Gary Zdenek

South Carolina native Gary Zdenek initially studied piano and saxophone—but fell in love with the drums. While in college he played around the Carolinas in Top-40 bands. He later moved to California to study percussion and graphic design. The move proved positive when Gary landed a gig with original rock band Fair Exchange. His stint with that band included co-writing and co-producing their self-titled debut album, and later directing their promo video. For six years the band toured the West from New Mexico to Oregon, but thirty-three-year-old Gary says that a benefit concert they played in Hita, Japan was the highlight of his career thus far. "The people welcomed us with open arms," recalls Gary. "And they were able to raise money for a local orphanage." The concert was captured on a CD titled *Land Between Pure Waters.*

Specializing in innovative pop music, Gary has played around the LA area with original bands Crimson Fable and the Garden Gypsies. He also plays in a worship band at his church, and he teaches privately. He performs on a Yamaha *Recording Custom* kit with DW pedals and Sabian cymbals.

Gary cites the late Jeff Porcaro as his greatest influence. "I had the opportunity to meet Jeff," he says. "I was as impressed with the person as with the player." Other influences include Graham Lear, David Garibaldi, Phil Ehart, and Toss Panos (with whom Gary studies).

"My goals are simple," says Gary. "To grow, to mature, and to remember always to play in order to complement the music."

Bill Matlack, Jr.

Bill Matlack of Williamsport, Pennsylvania has parlayed a background in elementary and high school bands into a busy career as a pop, R&B, and country drummer. After a successful nine-year run with a local touring and recording act called Country Gold, in 1994 Bill cofounded Neon Cactus. With that group he has played many major events in his area, as well as opening for national acts like Diamond Rio and Mel McDaniel. The group's promotional video reveals Bill to be a drummer of taste and expression—even within the so-called "limited" style of country music.

"I actually try to incorporate many musical styles into my drumming," says Bill, "even though I'm mainly playing country right now. I try to take everything that I hear and use it to make my interpretation of drums in country music something all my own."

Influences such as Larrie Londin, Dave Weckl, Ron Tutt, Bill Gibson, and Eddie Bayers help Bill to create a distinctive style. That style has kept him in demand as a session drummer for many local recording projects. "To be a recording drummer is probably my ultimate goal," says Bill. "Of course, performing live offers more immediate excitement and allows me more playing opportunity right now." Bill exercises those opportunities on a Yamaha *Power Recording Custom* kit with Zildjian cymbals and LP musical accessories.

Kevin Tutaj

Las Vegas, Nevada's Kevin Tutaj is a versatile player whose career has included stints with a wide variety of bands, and whose style incorporates equal parts of rock, funk, fusion, Latin, and jazz. Beginning his drum studies at the age of five (inspired by his father, a veteran drummer himself), Kevin progressed to a professional level quickly. In December of 1988—at the age of eighteen—he filled in for Steven Adler at a gig with Duff McKagen (of Guns N' Roses).

After graduating from the Percussion Institute of Technology in 1989, Kevin joined a Southern California alternative band called the Skulz, with whom he headlined numerous gigs at the Roxy, the Whiskey, Gazzari's, the Troubadour, and other well-known L.A. clubs. He returned to Las Vegas in 1991 and cofounded a progressive rock group called the World.

The group enjoyed local success, including receiving a Las Vegas Music Award for best new band. In 1994 Kevin joined Crystal Tears, a group he says plays "a style of funky rock and jazz-fusion that I really like." He currently endorses Mapex drums, Wuhan cymbals, and Aquarian heads.

A talented and emotional player, Kevin admits his list of goals seems lofty: "To make DCI videos, do drum clinics, teach, perform with other great drummers who have inspired me, receive an MTV video award, do movie soundtracks with great producers, and do much bigger studio and touring projects.

"Of course," he adds, "I'll be satisfied just being able to make a living at what I do best."

If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for nor credited.) The bio sketch should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, free-lance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.

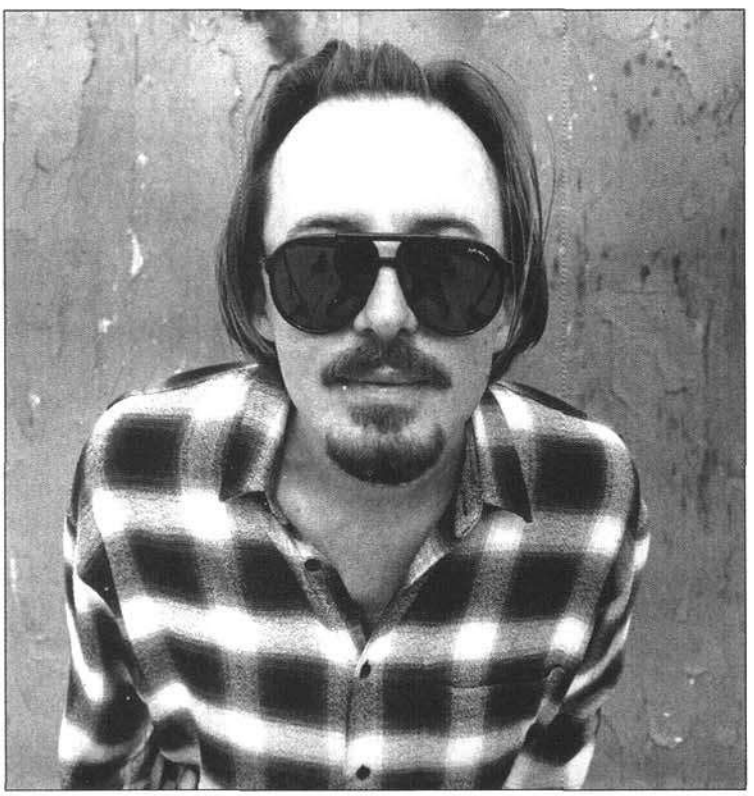
Butch Vig Produces On Drums

by Eric Deggans

Ask Butch Vig whether he's a producer who plays drums or a drummer who produces, and he thinks a moment before offering an answer. "I guess I'm more of a producer who plays drums," he says, a little sheepishly. "When I was a drummer in some local bands and we were having modest success, I never particularly wanted to be the drummer. I was always at a studio mixing board, asking questions and trying to find out about songwriting and production."

With production credits including Smashing Pumpkins, Sonic Youth, Soul Asylum, and Nirvana, it would seem Vig's instinctive choice paid off—making him one of the individuals helping to define the face of modern rock. With all this going on, why has he decided to jump back behind the skins for his own group, Garbage? "We didn't actually set out to have a band," says Steve Marker, Vig's bandmate and a partner in his Smart Studios in Madison, Wisconsin. "We were locked in a room with cheap beer and potato chips, and this is what it turned into."

Garbage started as a bit of tomfoolery between Vig, Marker, and friend Duke Erikson. (The three got their inspiration while working on remixes for bands like U2, Depeche Mode, and House Of Pain.) But it became a full-fledged project with the addition of former Angelfish vocalist Shirley Manson, whose powerful yet sultry delivery fronts the band's swirling mix of distorted guitars, keyboard patches, and drum loops.



Anchoring it all during an extensive live tour is Vig—perched behind a black-and-white pearl, four-piece Drum Workshop kit, with a large pair of headphones plastered to his ears and three ddrum trigger pads distributed around the kit.

As Erikson and Marker thrash their guitars, Vig keeps the unit in time with a backing track filled with sound samples and drum loops, adding his own touches by triggering sounds from the pads. "To take all these layers and re-create them live has been difficult," the drummer/producer admits. "We really wanted to bring in all these elements of techno, hip-hop, and noise, but I have to know exactly what I'm triggering when, and how it's going to sound. There are only a few tunes where we have a loop that plays all the way through. I wanted to play a lot of the effects and samples, to help add a live dimension to everything."

Vig is concerned with the groove more than with the sound of things on stage, however. It's a concern he makes the central focus when recording drums as a producer. "I'm more obsessed with the groove and how the track feels, which often doesn't get discussed," he says. "If you talked with some of the drummers I've worked with, they'd tell you I try not to be harsh about it, but it's very important. I really concentrate on it—whether they should be pushing a little or laying back. I can be very demanding and meticulous...driving the engineers and the band crazy."

Unlike many producers from the '80s-era school of drum production, Vig laughs at the idea of working for weeks to get drum sounds and drum tracks for albums. "You should be spending two weeks on stuff like the vocals and the instrumentation," he says. "With the massive, gated sounds in the '80s, people spent a lot of time on drum sounds. I'm glad that stuff is taking a back seat now. If you have a good drummer, that's more important than the sound. Particularly now, if you don't like the sound you originally had, you can always change it by triggering something else."

Vig's approach to recording drums is equally simple. "I usually spend the whole first day getting sounds," he says. "I do a lot of the drum teching on my own...going in and tuning the kit before the band even gets there. I tune everything in more of the mid zone,

so the snare has some body and some crack. Unless it's for a specific song, I don't like highly tuned snares. With Garbage, I'll record the whole song, but I'm usually only looking for two or four bars I might sample. Listen to our songs, and you'll hear four or five drum tracks going on—all processed and sampled different ways."

Vig has an equally basic yet precise focus on the drums he records with. "I love DW," he says. "I like the way they resonate, and I've had good luck tuning them. I can tune them high or really low and thumpy, and it sounds good, no matter what I do. My two favorite snares are a Premier 6x14 brass and a Yamaha 5 1/2x14—it's got a really trashy ring. We used that snare primarily on *Gish*—it had a nice pop that cuts through the guitars. I also use a Ludwig *Black Beauty* with Garbage. Again, it's got that nice, mid-rangy sound."

Vig actually started his musical career as a first-grader on piano—thanks to his mother, who was a music teacher in their rural home of Virokua, Wisconsin. Then the young musician saw an episode of the *Smothers Brothers* show with musical guests the Who. "After I saw Keith Moon, the piano was too wimpy," Vig says laughing. "I bugged my parents until they got me a little Sears drumset, which I destroyed in about six months trying to be like Moon. He's still one of my favorite drummers, mostly because of the feel and abandon he brought to all those great Who records."

"Some bands that don't practice may end up sounding inventive. But I appreciate working with musicians who take some pride in their craft."

Though many musicians like to look down on modern rock players, Vig counts drummers in these high-profile alternative bands among the best players he's ever recorded. Take, for example, Nirvana skinsman Dave Grohl. Grohl's appearance on the cover of *Modern Drummer* sparked a fierce debate among readers, some of whom questioned his abilities. But to Vig, who handled production duties for the band's breakthrough album, *Nevermind,* Grohl continues to be an underrated phenom. "Before we went to record *Nevermind,* Kurt Cobain called me and said he'd found the best rock drummer in the world," Vig recalls. "I remember thinking to myself, 'Yeah, I've heard *that* before.' But then I went to a rehearsal. Kurt and Chris Novaselic had their amps cranked. Dave wasn't miked, yet he still had incredible power and presence."

If you doubt the producer's words, he suggests you check out one of the album's standout tracks, "Lithium." The song moves from an almost dreamy, subdued verse to an explosive chorus—the kind of instrumental move that would soon become a modern rock formula—led by Grohl's tasteful stickwork. "Dave showed an incredible use of dynamics in that song," Vig says. "The explosions during the choruses really made the track. He is the most powerful drummer I've ever worked with; there's no one who gets more sound from a kit. He made recording the drums on *Nevermind* easy."

Where Grohl's trademark abilities include power and projection, Smashing Pumpkins drummer Jimmy Chamberlin relies on finesse and locking in with guitarist Billy Corgan. Though others have made a point of noting the control Corgan exerts over what each bandmember plays, Vig asserts that Chamberlin's contributions are still felt. "Jimmy has a lot of chops, and he really works on getting stuff together with the band," the producer says. "Billy and I used to call him the secret weapon in the Pumpkins. We'd be working on something, and he'd play something really intense on a transition between segments and make it all work. Sometimes it's hard to hear the finesse in what he does, but there's something that's evolved from the way Jimmy plays that maybe the band itself isn't aware of. He's very conscious of making the drums work with the rest of the song."

Another drummer who concentrates on fitting his sound within the band's effort is Sonic Youth pounder Steve Shelley. "The way he controls his dynamics is all based on the four of them," says Vig. "It's all feel for him—discovering how to work with the guitars and the dissonance and the noise. Sonic Youth are still, to me, one of the most interesting bands making records right now. And a major reason for that is Steve Shelley."

Even though some fans lamented Soul Asylum's decision to replace longtime drummer Grant Young with studio vet Sterling Campbell, Vig says he noticed a marked improvement in the band's abilities with Campbell behind the kit when it came time to record their latest album, *Let Your Dim Light Shine.* "The difference was like night and day," the producer says. "Sterling really kicked a lot of energy into that band. He doesn't just sit back and let things happen; he's very aware of how to get out of choruses, set up verses, and arrange songs. And he's another drummer who's incredibly powerful behind a kit. We actually set up two kits at A&M Studios in Los Angeles—one that was more open and trashier than the other. Depending on the songs we were doing, we moved from kit to kit."

To explain his own obsession with the groove, Vig recalls an anecdote from the sessions for the single "Misery." "We'd cut it earlier, and I kept thinking the track sounded sluggish, even though bandmembers Dave Pirner and Dan Murphy thought it was fine. It was our last night in the studio, and everyone was drinking beer and relaxing. I made them play the track again, and it sounded like Sterling was playing under water. It was a good take, but I was panicky—the choruses had no energy. So we fired up everything again, and they played it three times. They nailed it on the second take, really."

All this talk about groove leads Vig to ruminate on the great master of all things funky, former James Brown drummer Clyde Stubblefield, who lives in Vig's current hometown of Madison, Wisconsin. Occasionally the producer taps the talent of the funky

drummer himself for studio projects, including using Stubblefield for several songs on the Garbage record. "He is still the most amazing drummer I've ever seen," Vig says of Stubblefield, who still plays with several bands in Wisconsin. "I'm amazed at the syncopations he plays between the hi-hat and the snare. We'd have a kit set up in the studio that would sound totally shitty. Clyde would come in and know how to coax great sounds out of it—popping rimshots and great hi-hat sounds. It's like they say about the great players: It's all in their hands."

While the producer knows that many musicians have particularly low opinions of modern rock drummers' instrumental abilities, he says that part of the blame rests with the alternative scene itself. "It comes out of that angst," he says, laughing. "We love to be dysfunctional and we love to hate ourselves. In some ways, with bands that don't practice, maybe that works to their benefit. They end up sounding inventive. But I appreciate working with musicians who take some pride in their craft."

Still, Vig cautions drummers against spending too much time locked in the woodshed, perfecting flam paradiddles and independence exercises. "They don't have to have a lot of tricks," he says of drummers who may hope to one day find him behind the recording console for their band's session. "If they can play a great groove with conviction, that's what's important. I wouldn't worry about playing a lot of over-the-top technical parts. They have to be focused on everybody's parts, along with feel and the time. That's what really matters."

In fact, Vig credits his drumming roots for developing his own abilities to see the big picture of a band's sound when producing their records. "If you're a drummer, maybe you're a little more objective—able to look at how everything works together. Guitarists are focused on their parts, and the singers worry about how the band relates to their vocal parts. As drummers, we're a little less glamorous—and a little more functional."

The Depth Is Back!

ALL NEW Performance II Drumheads with **X-R™ Drumhead Film** have more depth and punch than you have heard in years. And, best of all, you don't have to go into the recording studio to get it.

Just put some ALL NEW *Performance II's on your toms,* **tune them "loose"**, and get ready to rumble. Your toms will sound bigger, deeper, fuller and louder than ever before. No other two ply heads come close.

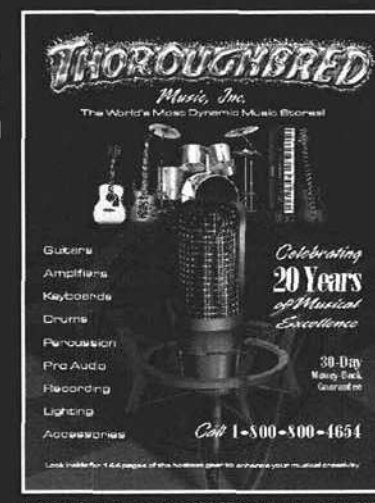
NEW Tough X-R™ Drumhead Film has great stick response, great resonance, great projection and a big, fat sound. And only **AQUARIAN** has it.

The sound you loved on records but could never get live . . . until Now!

Performance II Drumheads from **AQUARIAN** for that classic "DEEP" sound. Write or call for our "Loose Tuning" instruction sheet and a new **AQUARIAN** catalog.

AQUARIANACCESSORIES
714-632-0230
Fax 714-632-3905
1140 N. Tustin Ave. Anaheim, CA 92807 USA ▪ All Rights Reserved

THE FREE CATALOG YOU'VE BEEN WAITING FOR!



NEW 1996 EDITION...144 PAGES OF QUALITY MUSICAL GEAR!

THOROUGHBRED MUSIC INC.
The World's Most Dynamic Music Stores!

Call 1-813-889-3874

WE SHIP WORLDWIDE

TAMPA	CLEARWATER	SARASOTA
2204 East Hillsborough Avenue Tampa, FL 33610	923 McMullen Booth Road Clearwater, FL 34619	7606 North Tamiami Trail Sarasota, FL 34243

IN FLORIDA DIAL (813) 889-3874 OR FAX (813) 881-1896 MAIL ALL CORRESPONDENCE TO PO BOX 8009, TAMPA, FL 33674-8009
visit us on the world-wide web at http://www.tbred-music.com/network

MODERN DRUMMER®

BACK ISSUES FOR SALE

❑ **#150—JANUARY 1992**
Mark Brzezicki, Rodriguez & Padilla, The Drummers of Memphis.

❑ **#152—MARCH 1992**
Harvey Mason, Hunt Sales, Fred Young.

❑ **#153—APRIL 1992**
Mike Bordin, Milton Sledge, The Drummers of James Brown.

❑ **#154—MAY 1992**
Elvin Jones, Matt Cameron, Willie Ornelas.

❑ **#155—JUNE 1992**
Blas Elias, Victor Lewis, Bobby Christian, Inside Paiste.

❑ **#156—JULY 1992**
Tony Williams, Mark Zonder, Male Vocalists Speak Out On Drummers.

❑ **#157—AUGUST 1992**
Mickey Curry, The 25 Greatest Drum Records, Jan Hammer On Drummers.

❑ **#158—SEPTEMBER 1992**
Ed & Johnny: A 30-Year Wrap Up, Metal Drumming: The Quest For Credibility.

❑ **#159—OCTOBER 1992**
Eddie Bayers, Lewis Nash, Steve Gorman.

❑ **#161—DECEMBER 1992**
Jeff Porcaro: A Tribute, Nicko McBrain.

❑ **#162—JANUARY 1993**
Ricky Lawson, Paul Geary, George Jinda.

❑ **#163—FEBRUARY 1993**
Steve Smith, Buddy Rich Sound Supplement, Ed Thigpen.

❑ **#164—MARCH 1993**
A Tribute To Larrie Londin, Stephen Perkins, Ethnic Drummers.

❑ **#165—APRIL 1993**
Marvin "Smitty" Smith, Cactus Moser, Sean Kinney.

❑ **#166—MAY 1993**
Ginger Baker, Tommy "Mugs" Cain, Fredy Studer.

❑ **#167—JUNE 1993**
Charlie Benante, Michael Baker, N.Y.C. Street Drummers.

❑ **#168—JULY 1993**
Alex Van Halen, Gregg Field, '93 Readers Poll Results.

❑ **#169—AUGUST 1993**
Max Roach, Mike Portnoy, Industrial Drummers.

❑ **#170—SEPTEMBER 1993**
Tim "Herb" Alexander, Clayton Cameron, On The Road With Country's Finest.

❑ **#171—OCTOBER 1993**
Vinnie Colaiuta, Festival '93, Introduction To Tabla.

❑ **#172—NOVEMBER 1993**
Peter Erskine, Vikki Foxx, Pierre Favre.

❑ **#173—DECEMBER 1993**
Dave Abbruzzese, Tony Reedus, Zildjian's 370th.

❑ **#174—JANUARY 1994**
Adam Nussbaum, Jimmy Chamberlin, Drumming & Bandleading.

❑ **#175—FEBRUARY 1994**
Neil Peart, Future Man.

❑ **#176—MARCH 1994**
Dave Grohl, T.S. Monk, Drumset Tuning.

❑ **#177—APRIL 1994**
Tommy Lee, Joel Rosenblatt, The Drummers of Basie.

❑ **#178—MAY 1994**
Arthur Taylor, Unsung Heroes, Inside Pearl.

❑ **#179—JUNE 1994**
Matt Cameron, Paul Motian, Drummers of Cuba.

❑ **#180—JULY 1994**
Terry Bozzio, John Riley, 94 Readers Poll Results.

❑ **#181—AUGUST 1994**
Vinnie Paul, Billy Hart, Drumming & Singing.

❑ **#182—SEPTEMBER 1994**
Dennis Chambers, Jim Chapin, Sim Cain, Drum Thrones.

❑ **#183—OCTOBER 1994**
Aaron Comess, Bob Moses, Festival '94 Report.

❑ **#184—NOVEMBER 1994**
John Robinson, Charlie Adams, Joe Porcaro.

❑ **#185—DECEMBER 1994**
Chad Smith, Charli Persip, Inside LP.

❑ **#186—JANUARY 1995**
Paul Wertico, Metal Drummers Round Table, Where Are They Now?

❑ **#187—FEBRUARY 1995**
Neil Peart: Burning For Buddy, Kenwood Dennard, Mark Schulman.

❑ **#188—MARCH 1995**
Scott Rockenfield, Daniel Humair, Tony Morales.

❑ **#189—APRIL 1995**
Herlin Riley, Paul Bostaph, Gary Mallaber.

❑ **#190—MAY 1995**
Steve Ferrone, John Tempesta, Colin Bailey.

❑ **#191—JUNE 1995**
Jack DeJohnette, Death Metal Drummers, Owen Hale.

❑ **#192—JULY 1995**
Denny Fongheiser, Hutchinson Israel & Penn, Remo Revisited

❑ **#193—AUGUST 1995**
Dave Lombardo, Jon Christensen, Moyes Lucas

❑ **#194—SEPTEMBER 1995**
Carl Allen, Jon Fishman, Alvino Bennett

❑ **#195—OCTOBER 1995**
Richie Hayward, MD's Drum Festival 95 Highlights, Fergal Lawler

❑ **#196—NOVEMBER 1995**
Bruford & Mastelotto, Jamie Oldaker, Mike Shapiro

❑ **#198—JANUARY 1996**
Special 20th Anniversary Issue, Bonzo Forever: a Tribute, The Evolution of the Drumset

❑ **#199—FEBRUARY 1996**
Simon Philips, Herman Matthews, Jack Sperling

❑ **#200—MARCH 1996**
Bill Stewart, Female Drummers Round Table, Martin Parker & Billy Thomas

❑ **#201—APRIL 1996**
Jimmy Chamberlin, Idris Muhammad, Tom Roady

B-13

Total number of issues ordered _____ @$7.00 each

Total payment of $ _____

❑ Payment Enclosed ❑ Mastercard ❑ Visa

Signature _____

Card Number _____ Exp. Date _____

Name _____

Address _____

City _____ State _____ Zip _____

Check off the issues you desire and send in the entire ad.

All Back Issues are $7.00 each
(this includes postage and handling)

Mail check or money order (no cash) in U.S. funds to:

Modern Drummer Back Issue Service
P.O. Box 480
Mt. Morris, IL 61054-0480

or call: 1-800-551-3786

Allow 6 to 8 weeks for delivery

Super Grooves & Celery Sticks

The Drumming/Nutrition Connection

by Bobby Rock

Listen up, all you hamburger, *Twinkie,* and soda pop lovers out there! I realize that it's part of musicians' divine heritage to indulge in the worst kind of junk food. But as drummers seeking to drive our high-powered art form to the proverbial "next level," it's imperative that we take a closer look at what we put in our bodies and, ultimately, at the consequences of eating poorly.

While we usually equate exercise such as weightlifting or jogging with a healthier, more energetic existence, we seldom give the nutritional aspect its due. It's time we did. Through extensive study and personal experience, I've found the "food factor" to be nothing short of astonishing in its relevance to excellent health; it turns out to be at least as important as any other. So let's examine a few basic principles in sound nutrition.

First of all, you'll have to let go of any lingering, old-school beliefs about proper eating habits, because most have become obsolete. The ol' "four-food-groups" theory, eating three square meals per day, and the notion that protein provides energy went out with Nixon. Numerous books, tests, and studies have since emerged to support new and better ideas in nutrition. While there certainly are conflicting views among the so-called experts in the field, I've come up with nine key principles, or "commandments," of healthy eating that I feel will provide you with more energy and endurance—and actually prevent illness. Best of all, these principles—if followed carefully and consistently—will more than likely afford you additional years here on the planet. Not a bad deal for those of us who want to play drums forever, right?

As you review the following concepts, keep in mind that you are not expected or advised to immediately adhere to all of them. Your body will likely require an "adaptation period," especially if your current diet is typical of most musicians'. Accordingly, I would suggest that you start off by trying out one or two of these ideas, then gradually work towards integrating more of them into your eating regimen. In time, you'll begin to experience the true synergistic benefits of superior eating habits.

The Nine Commandments

1. Eat Raw Fruits And Vegetables

The essence of life! Try fresh fruit, by itself, for breakfast. Try to eat a green salad, or at least some raw veggies like carrot or celery sticks, every day. But remember, *raw is the key.* Cooking destroys all the live enzymes, which are paramount to good health.

2. Eat Four To Six Smaller Meals Per Day

As mentioned above, "three squares" is old news. The body functions better on smaller meals throughout the day. Food is assimilated better, it's easier on the digestive system, and the body thrives on a consistent influx of calories. Keep in mind that in this case a "meal" could be a large salad with whole wheat crackers, a small bag of trail mix, or a bowl of soup with a baked potato.

3. Consistently Under-Eat

While this will happen naturally as you follow commandment #2, when you do sit down for more of a traditional feast, pull yourself away from the table a little earlier. Overeating is very hard on the body and, among other things, it will sap your energy.

4. Adopt A Lean Vegetarian Diet

Having been a strict vegetarian for a number of years now, I'm absolutely convinced that the human body was designed for, and operates better on, a vegetarian diet. Personal experience aside, analysis shows that our digestive tracts, jaw and teeth structure, and stomach acid composition bear a striking resemblance to that of herbivorous (plant-eating) animals, and are radically different from that of carnivores (meat-eaters). Many believe this is why a vegetarian diet is so much easier on the body. So any time you can substitute a vegetarian meal for an animal-based one, you're ahead of the game.

5. Drink Water

Although I'm not a proponent of drinking a daily quota of water, I'm a firm believer in always having a jug of spring or distilled water nearby. (Forget about tap water!) The idea is not to wait until you're thirsty to drink, but to continually "take a few sips" throughout the day. This way, your body hydration stays regulated.

6. Combine Food

The body issues different enzymatic responses in the digestion process, depending on what type of food it's dealing with. To enjoy maximum nutritional benefits and to avoid any undesirable, energy-draining digestive problems, try following these steps:

a) Always eat fruit alone, allowing about thirty minutes for proper digestion before eating anything else.

b) Have vegetables with either complex carbohydrates (potatoes, rice, pasta, etc.) *or* protein-rich foods (beans, peas, nuts, or, if you must, flesh foods), but...

c) Avoid mixing complex carbs with proteins.

7. Avoid Liquids With Meals

Drinking liquids dilutes the body's natural digestive enzymes. So as bizarre as this practice may sound, avoiding liquids at mealtime will aid in the optimum digestion/assimilation of your food.

8. Avoid The Tempting Poisons

Refined sugar, white flour, caffeine, alcohol, preservatives, and hydrogenated oils represent some of the most prevalent, health-destroying ingredients in the typical American diet. Whenever possible, replace them with alternatives such as fruit-juice-sweetened desserts, whole grain breads, and olive or safflower oil. Visit your local health food market for a variety of these healthier yet tasty alternatives.

9. Use Supplements/Superfoods Wisely

Supplements include countless vitamin and mineral pills, capsules, and tablets, as well as a host of protein powders, "fat burners," carb drinks, and other elixirs too numerous to mention. Regarding supplements, less is more. Real food is always a superior source for your nutrients than any of these products. However, taking a good multi-vitamin/mineral tablet each day with a separate vitamin C capsule (for those extra-stressful times) will likely enhance your personal health program. Whatever supplements you take, lean towards the "whole food concentrate" varieties like *Megafood* or *Essential Organics* brands, which are closer to natural food sources, with minimal processing.

Blue-green algae, fresh wheatgrass juice, garlic capsules, bee pollen, and certain herbs (like ginseng) all qualify as superfoods: highly potent nutritional gifts from Mother Nature. You might try incorporating one or two of these items into your eating regimen, possibly at the exclusion of a supplement. Just be careful not to **"OD"** on these potent foods to compensate for an inadequate diet.

Once again, let me emphasize the importance of working into these ideas *gradually.* Years of poor eating habits cannot be erased overnight. You may find that some of these dietary changes produce temporary side effects such as headaches, fatigue, or loss of energy, and you might feel worse before you start feeling better. Don't worry! This is just your body's way of "cleaning house" as your improved eating practices help it to detoxify itself. If this happens, the discomfort will be short-lived. Soon, and for the long run, you'll enjoy the rewards of more energy, better health, super grooves, and longer drum solos!

Are You *On The Move?*

Modern Drummer has established a department called *On The Move* for the purpose of giving coverage to individuals whose activities and talent are worthy of recognition, but who are not yet figures on the national music scene.

If you'd like to appear in this section, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable.) The bio sketch should include your full name and age, along with your playing style(s), your influences, your current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Feel free to include any special items of interest pertaining to what you do and how you do it. We'd also like a list of the equipment you use regularly.

Send your material to ON THE MOVE, Modern Drummer Publications, 870 Pompton Ave., Cedar Grove, NJ 07009. Please note that **no** material can be returned, so please **do not** send original tapes or photos.

Ask for His Autograph.

Bobby Rock is hot in the studio and on the concert stage. His "Metalmorphosis" instructional video is a top seller. Bobby could choose anyone to make his drumsticks. He put his signature on Pro-Mark's all-new Bobby Rock model American Hickory drumstick. The 17½" length, short taper and large acorn-shaped tip is perfect for hard hitting rock drummers. Sold in the best music stores worldwide. For a sample pair, send $5.00.

Bobby Rock

BOBBY ROCK

Autograph Series | pro-mark NEW GENERATION

The World's Class Drumsticks

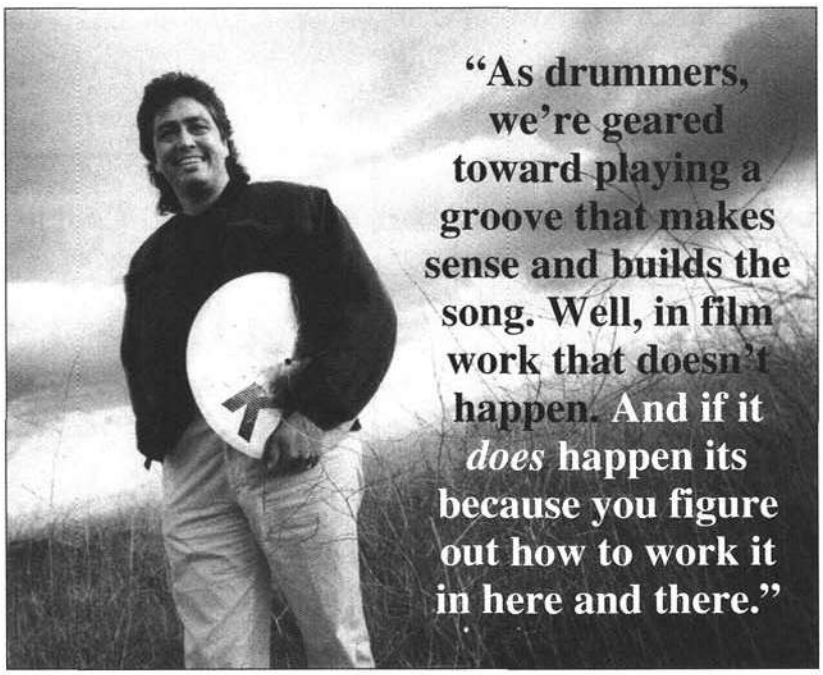
10707 Craighead, Houston, Texas 77025 • Hotline: 1-800-233-5250

Willie Ornelas

by Billy Messinetti

What do these TV shows have in common: *NYPD Blue, Picket Fences, Blossom, Duck Tales, Doogie Howser, thirty something, The Wonder Years, Magnum P.I., Hill Street Blues, L.A. Law, Rockford Files, The A Team, Greatest American Hero, Hardcastle And McCormick,* and *Blue Thunder?* Their theme and/or incidental music feature the drumming of Willie Ornelas.

After years of recording and touring, Willie Ornelas has found his niche in the studios of Hollywood, California. Hardly a day goes by that he can't be found there, laying down cues for a TV series, a movie soundtrack, a jingle, or an album project. Succeeding in this arena—responding to the "chicken-or-the-egg" demand of getting the gig and earning the respect of the contractors and the other players—has drawn on Willie's considerable talent, intelligence, knowledge, and sense of humor.



Michael Bloom

Always interested in helping young drummers (he also teaches students privately), Willie was pleased to invite me to his home in Malibu to talk about the Hollywood studio scene. Between mud slides, and over Carol Ornelas's fine cuisine, we discussed how drummers might prepare for a career in the film and television music recording industry.

BM: Describe a typical situation when you get called for a gig. You show up....

WO: Anywhere from two to forty minutes before the session, depending upon who I'm working for. There will be a stack of charts on my music stand. You can look at them if you want. I'll check them out to see if I'm going to need anything other than drums—like a tambourine or triangle—so I can coordinate it with the percussionist.

BM: Will all of that stuff be there?

WO: Yes, if there is a percussionist; otherwise I'll get notified ahead of time. If I don't have something they need, they'll rent it.

BM: Getting back to the charts, will you have time to read through them?

WO: Sometimes I will, sometimes I won't.

BM: How many cues will you do in a typical session?

WO: It depends. Some shows require more than others. Every call is a three-hour session. If it starts at 1:00, at 1:50 you take a break. You do fifty minutes and take a ten-minute break. With *Hill Street Blues,* for example, we never went all the way to the first break. There were maybe three or four cues to do, and two of them might have had drums in them.

BM: Would you book other work knowing the first session was going to end so soon?

WO: Usually film sessions start at 9:00 A.M. and record sessions start at 10:00. If I had a *Hill Street Blues* session at 9:00, I could book a 10:00 record session or jingle date and I'd be done in time to do a 1:00 film date.

On the other hand, with a show like *The A Team,* I'd get there and see this *book* They had chase scenes galore in that show. The same with *Hardcastle And McCormick* and the epic *Cop Rock;* they both had a lot of music. *L.A. Law* didn't have very much music. Normally you could count on one session per show. For *Cop Rock* I could count on two, three, sometimes even four sessions for one show.

BM: Are there royalties for the musicians?

WO: Writers only. The musicians only get paid for the session.

BM: Tell me more about the music itself.

WO: Ninety-five percent of the things that you do for TV are going to be written out very strictly as the composer wants it to be played. Very seldom is it, "Listen to this tape, make it sound like

this." If the composer doesn't have enough time to write something, he'll give everybody a lead sheet of some sort, something he just sketched out. From there the musicians take over. If the composer's not sure what he wants from you, he might just give you the number of bars he needs at a certain tempo in order to fill *X* number of seconds in a particular piece of film. Or he might just suggest an idea or a style—something like "This is a bossa-nova type thing" or "This is sort of a New Orleans beat." He's hoping that when the musicians play it, he'll have some sort of inspiration, or that they'll hear something appropriate.

Michael Bloom

BM: Is this TV you're talking about?

WO: Yes. How much they tell you—and *how* they tell you—varies a lot. About eighty-five percent of the things I get are relatively easy to understand and not too difficult to read. The difficulty comes when you're reading a chart that isn't put together like a song. It's not eight bars for an intro, eight for a verse, another eight for a chorus.... It's completely unpredictable. As a matter of fact, a lot of times its awkward, and almost non-musical.

As drummers, we're geared toward playing a groove that makes sense and builds the song. Well, in film work that doesn't happen. And if it *does* happen its because you figure out how to work it in here and there.

So you follow this road map of what they want you to do and what style they want you to play. Licks or accents will happen in awkward spots to match what happens on the screen. You have to develop the ability to hit those and still hold a groove and think musically.

About ten percent of the parts might be a little difficult. Sometimes the music requires a style you're not familiar with, or the part is written in a way that you've never seen before. When those come along, I'm not embarrassed to say I need a minute or two to look at it. I'll walk over to one of the percussionists or to the composer and just say, "This is what I've got written, but I'm not sure what you're trying to tell me. Give me an idea of the rhythm you had in mind." Then they'll tell me and it'll make more sense.

Then there's the occasional chart that just makes your eyes spin to the back of your head. The second you see it you have a heart attack.

BM: Like with time signature and tempo changes?

WO: Yes, signature changes and maybe instrument changes where you'll be playing a set of drums and all of sudden have to go to a very crisp piccolo snare drum or a bell part. You have to do it in the span of a bar and a half or two bars. You have to get up, put your sticks down without making any sound, walk someplace—and still count. A lot of times, one of the percussionists will know what's going on, and as soon as you get ready to play, he'll signal you where you are in the music.

One time I did a TV cartoon show called *Duck Tales* for a guy named Ron Jones. Ron was originally a drum & bugle corps guy. He wrote this rudimental part that was just the most outrageous thing—it looked like one of those really hard exercise books. I asked him, "Did you have this in mind for one person or two?" He said, "Just you." Since I don't play that stuff every day, I said, "Let's do this after the ten-minute break." So I 'shedded' the part and learned it during the break. That kind of thing happens occasionally, but primarily you get stuff that's reasonably understandable.

BM: Other than the musicians, who else is involved in a session?

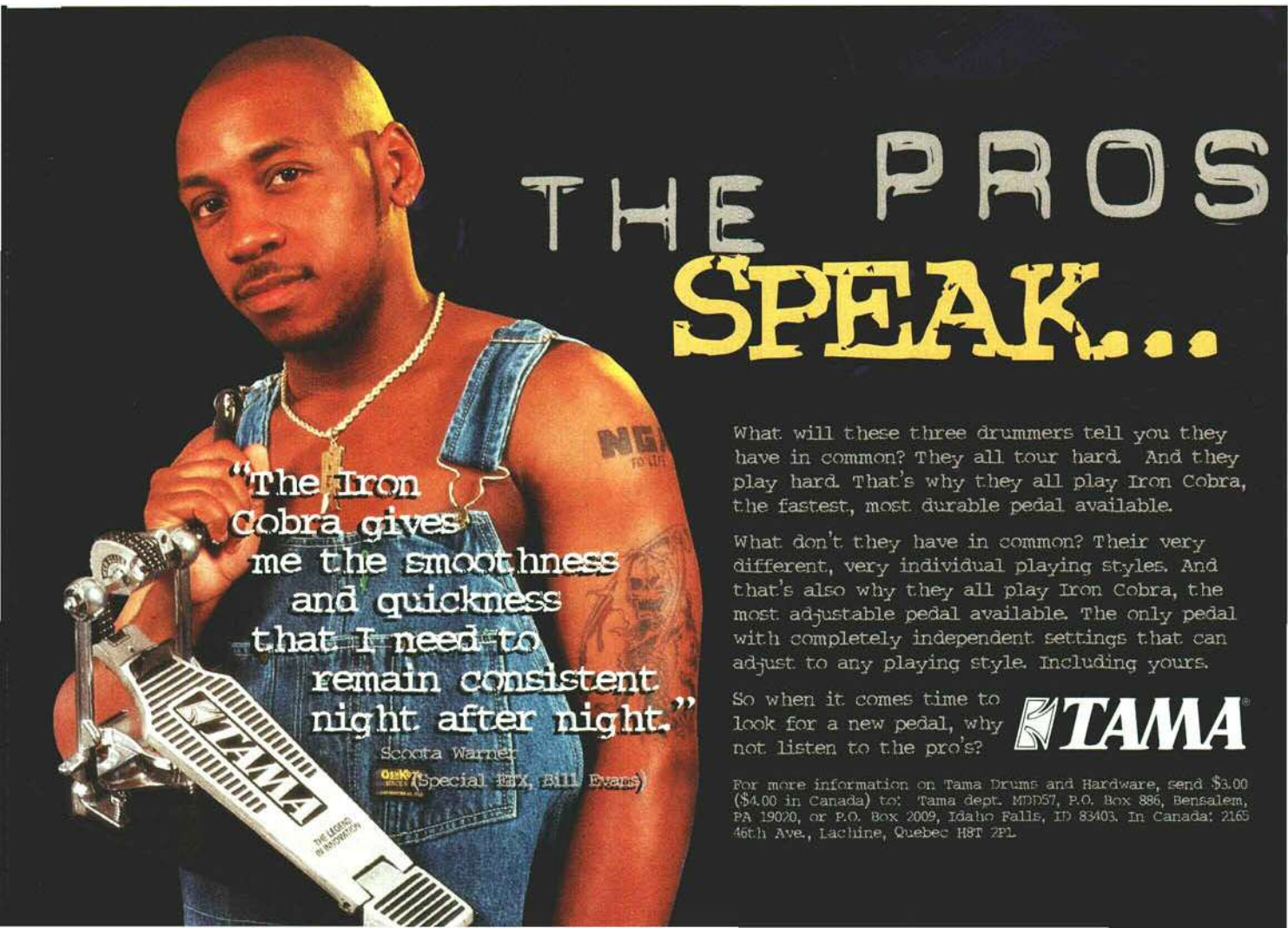
WO: There's usually a film editor, a producer, and a composer. If you're working at Universal or Warner Bros., the composer will have sent his score to a copyist. The copyist will make the charts for each individual instrument, and he'll show up at the session. The editor and producer see to it that things get started correctly and go in the proper sequence.

BM: Is the composer usually the producer?

WO: Usually. It works two ways. Either the composer will be in the booth listening and will have hired somebody to conduct the orchestra, or he'll conduct and will have hired somebody to listen to make sure everything is in tune and played correctly. The person in the booth decides whether what's coming through the speakers is okay or not.

So the situation can come up where you make a mistake, but if the guy in the booth doesn't hear it, you didn't make it. This has happened to me sometimes in dramatic fashion.

BM: When you work with Mike Post, does he compose and conduct?
WO: Absolutely. That's the way a lot of composers do it.
BM: Is an orchestra typically used at a TV session?
WO: It used to be.
BM: How big of an orchestra?
WO: Most dates had between thirty and forty pieces.
BM: Strings, horns?
WO: Strings, horns, a rhythm section with a couple of guitars, two or three keyboards, drums, and a couple of percussionists. Lately because of synthesizers, they've eliminated some of the horns and strings. Also, some of the composers are writing more for just rhythm sections. You might show up for a session and there's just you, a guitar player, a bass player, and the composer playing piano.
BM: I noticed the *Doogie Howser* music was mostly *DX-7*.
WO: That was just Mike [Post] playing piano. The work I did was when they needed what's called "source music." If Doogie walks into a restaurant and there's a record playing on the jukebox, that's source music. The main title or theme, the end credits, and the "cues" inside of that show were all just Mike.
BM: You already defined source music. Exactly what are cues?
WO: The music you would hear behind a chase scene or a love scene is a cue. All cues are assigned numbers, like "M11." The "11" would signify first reel of film, first scene. That tells you pretty much where they are going to fall in the filming sequence of the show.
BM: How often are you watching videotape for timing purposes while playing?
WO: Very seldom. They have a little TV monitor with a row of numbers. This is the SMPTE [pronounced SIM(p)-tee, a code developed for The Society of Motion Picture and Television Engineers]. That code tells them exactly when they are supposed to start. It's primarily for computer use for synchronization, but it's also used for measuring where you are in the video.
BM: What about sounds? Are you responsible for getting drum sounds and tuning?
WO: Usually. Producers know that I keep a few sets of drums with cartage that are used specifically for recording. Most of the engineers I work with know what to expect from my set of drums, and it doesn't take very long to get sounds.
BM: How does film work differ from TV?
WO: The orchestras are sometimes bigger, the music is a little different, and they may take more time recording.
BM: Are they not in as much of a hurry?
WO: No, not as much as with TV. TV music usually has to get done right away. I've done sessions for shows that aired the next day.
BM: They have to hurry because its weekly?
WO: Right, whereas they might produce one movie in a year.
BM: Is there ever a situation where the composer interrupts the session to look at videotape, then says that the music isn't working for the piece and needs to be changed?
WO: Yeah! I've seen composers up on the podium, grab the



paper, throw it up in the air, and go nuts.

Let me tell you one of the things I admire most about Mike Post. Regardless of which orchestrator wrote the piece of music he was conducting, if the music needed to be changed, he could do it in ten seconds. He would look at the chart and say, "All right, so you need how much less or more time than we did? Here's what we need to change: Take bar such and such and make it a bar of three—leave the first beat out. Then make this a bar of five, and we'll add the extra beat up here." He would fix it up like that! [snaps his fingers]

And if what had been written wasn't going to work at all, he would say, "The voicing of this particular piece of music doesn't work with what I'm seeing on the screen. Okay, strings, I need you to write this down: Give me a dotted quarter note, then chromatically go to *dada dada dada.* Cellos here's your part..." He'd go around the room and tell everyone what to write, we would try it, and it would be perfect! He used to piss me off. [laughs]

BM: How long would it take him to do that?

WO: A minute and a half. He knew his stuff very well. He was very good.

BM: What do you mean, "was"?

WO: He very seldom conducts anymore because most of his work is being done on computers, in the studio with a rhythm section, or something like that.

BM: Is a lot of the orchestra work history?

WO: A lot of it is, but we still do it sometimes. *Picket Fences* is still all musicians with strings. Primarily, it has a lot of percussion.

BM: How long ago did the transition from large orchestras to smaller ensembles take place?

WO: About four or five years ago. You can say it's "a '90s thing." More and more it's geared toward the home studio.

BM: What do you mean by that?

WO: People are making music for films in their home studios as opposed to hiring a bunch of musicians and a large studio.

One composer who still uses big orchestras every chance he gets is Velton Ray Bunch. I did *Quantum Leap* with him. He wrote some beautiful things, really pretty. He has a good ear for what he wants, especially percussion sounds.

BM: As far as someone new breaking into this line of work, is it pretty closed?

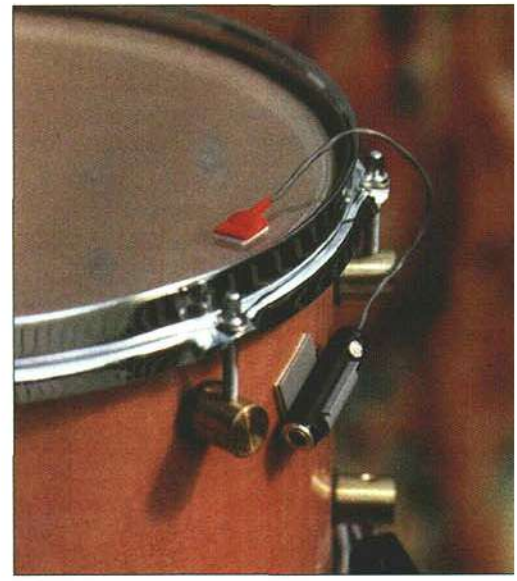
WO: No. This is an industry of relationships. If a musician were to befriend someone, or if a composer went into a nightclub and heard this guy who played amazing piano and said, "I want to use you in my next session," you would probably see him as well as two or three other regular piano or synthesizer players on a session. Being there, he would meet other musicians who might tell others they played with this guy on another session, and that he played pretty well. That's kind of how it works.

Willie Ornelas obviously knows *exactly* how the Hollywood recording scene works, inside and out. Getting the gig, nailing it—his "track record" proves it. For even more insight, look for Willie's forthcoming book, which will incorporate body movements and reading to improve a drummer's time.

Drum Triggering
Part 1: Basic Choices

by Mark Parsons

If you've been wanting to generate a big, professional drum sound for your adoring public, you've probably been considering a couple of options. You could mike up your kit, or you could go with an electronic drumset. Both of these methods require a significant outlay in terms of hardware, and neither is without its drawbacks. There's a third option, however, that may give you the best of both worlds, minus most of the drawbacks: triggering from your acoustic drums.

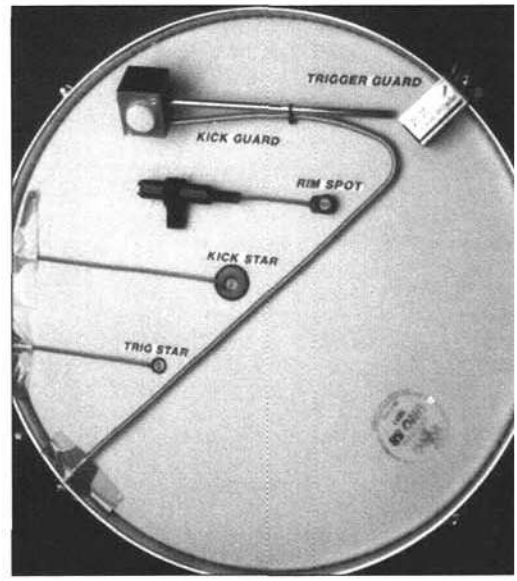


Trigger Perfect SC-10

Triggering Versus Miking

The advantages of triggering from an acoustic kit versus miking that same kit are several: First of all: no mic's, and more importantly, no forest of stands and/or clamps to hold them (well, almost none, but we'll get to that later). Also, you can get much higher gain before feedback, as well as more drum signal in your monitors. You'll have nearly perfect isolation between drums (except for "crosstalk" situations, which we'll cover in part three of this four-part series) without the problem of other instruments leaking into half a dozen open mic's on your kit. You'll also avoid having to mix those half-dozen signals into a coherent drum sound, because in most cases you'll just be sending a stereo (or even mono) signal from the drum-sound module to your P.A.

As far as sounds go, with an acoustic kit you're going to pretty much get one basic sound out of it—at least without going through some time-consuming changes (heads, muffling, tuning, etc.). By using your drums to trigger a module, however, you'll have literally hundreds of sounds at your command, including many non-drumset sounds that you wouldn't be able to get from an acoustic kit no matter how much time you spent tuning. (And if you trigger a sampler, you can have your own sounds as well.)



Various K&K Triggers

Another issue with regards to triggering is that your dynamic range will be somewhat more limited than with a purely acoustic drumset. We'll get into this deeper when we discuss modules, but in general you'll be able to go from *very* loud *to fairly* quiet and expect accurate reproduction of your playing dynamics. It's at the extremely quiet end of the spectrum that things can get dicey. If you're not careful you can ran into some of the same problems inherent in trying to gate an acoustic drum: If the sensitivity is too low you can lose ghost strokes and other quiet notes; if it's too high you can experience false triggering. Then there's the cymbal situation. We'll delve into this next month, but for now let's just say that currently there's no completely satisfactory method of triggering sounds from real cymbals.

Triggering Versus A MIDI Drumkit

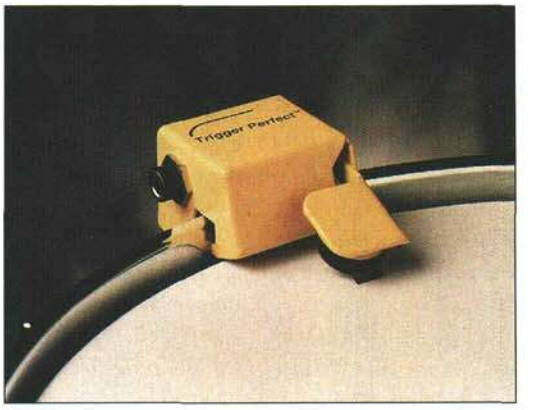
Now let's look at how triggering from your drumset stacks up against using a MIDI kit. First, as good as pads have gotten, there's still nothing that feels quite like a real drum. Yes, some electronic pads now incorporate a real drumhead, but when you hit an acoustic drum the response is an immediate sound that

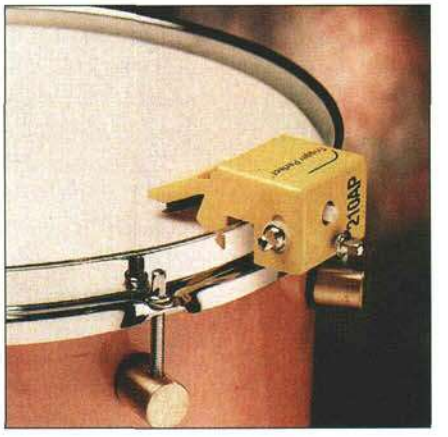
comes from the drum *itself,* instead of only from a (relatively distant) speaker. Whether or not you add a triggering setup to the acoustic drum, you still get that initial response, which is important to some drummers. (Again, it's a matter of personal preference.) Also consider the ergonomic factor: You're probably very comfortable with the layout of your current drumset. With triggering, you'd still be playing the same familiar instrument; you'd just be getting new sounds out of it.

Cost is also a consideration. You can get half a dozen triggers and a module for hundreds (in some cases, thousands) of dollars less than a complete MIDI drumset would cost.

On the minus side of the ledger, you still have the previously mentioned cymbal dilemma to deal with, while a MIDI drumset generally solves the problem by just using a few more pads, mounted higher, to trigger cymbal sounds. Also, with an acoustic/trigger setup you still have to haul all your drums around (plus triggers, cables, and a module), while a dedicated electronic drumset can be fairly light and portable. Another advantage of a MIDI kit not available with acoustic drums is that you can practice night or day with virtually no noise. Just plug in some headphones and play.

When you add up the pros and cons, it's obvious that triggering from a traditional drumset can be a real attractive option. Let's take a closer look at the little device that sets the whole process in motion.



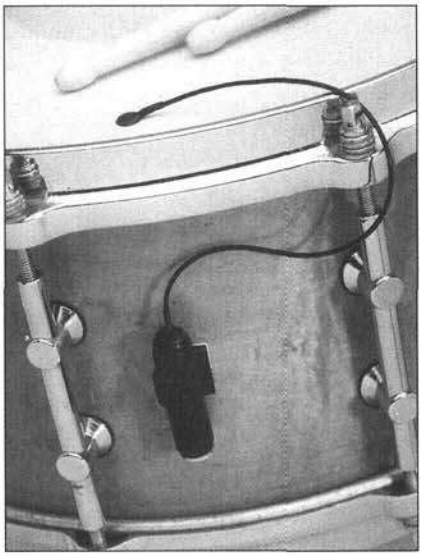


Trigger Perfect 21OAP

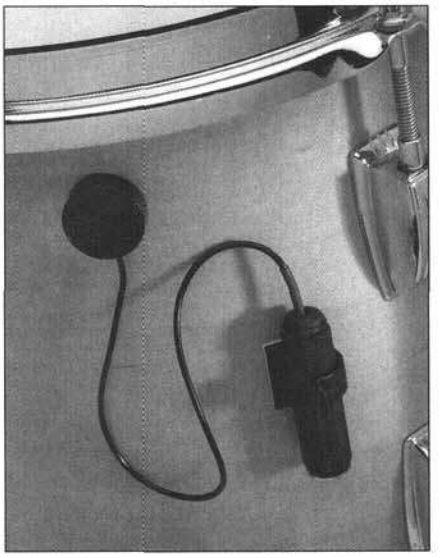
Triggers

Almost all drum triggers are built on the same principle, utilizing a piezoelectric crystal. A piezo is an interesting transducer. When you temporarily distort it out of its original shape (such as by striking it, subjecting it to noise, or otherwise causing it to vibrate), it puts out a voltage. Conversely, applying a voltage across it causes it to distort and emit sound. As a result, many inexpensive electronic devices utilize piezos as buzzers. In fact, if you want to conduct some low-cost triggering experiments, go to Radio Shack and pick up one of their small buzzers for a couple of dollars. Solder on a cord and a 1/4" plug and you're in business. It'll trigger most modules just fine, but don't expect the same reliability or sensitivity you'd get from a professional model.

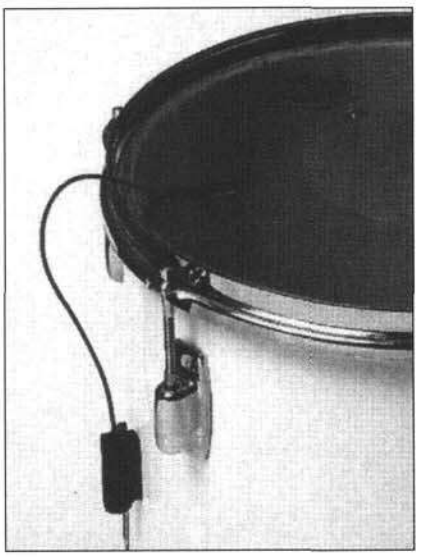
Basic triggers (as used on snares and toms) come in three versions, based on how they're attached to the drum: head mount, hoop mount, and shell mount. (Other, more exotic varieties will be discussed next month, along with some options for bass drums and cymbals.) We're going to examine the features of each style here, and discuss some of the more popular models in each category. Please note: This is a representative sampling and is not meant to be a comprehensive listing.



Fishman Purple Microdot



Fishman ADT-100S



Barcus Berry 2050

Head Mount

This is by far the most popular style of trigger, for some good reasons. It tends to be the most inexpensive type, largely due to the fact that it's the *simplest* type. This style generally consists of a small, flat transducer that's attached to the drumhead with some sort of double-sided adhesive (usually supplied with the unit). Coming from the trigger is a short, thin cable connected to an enclosed 1/4" jack that's either clamped to a tension rod or stuck to the side of the drum with double-stick tape.

Head-mounted triggers can be very sensitive, giving an accurate representation of what's actually being played on the drum. They don't usually muffle the head much, although some of the larger models may have a slight dampening effect. Because it's mounted directly on a drumhead (which can obviously vibrate in sympathy with nearby drums being played), this type of trigger is somewhat subject to false triggering. But this can generally be controlled by making adjustments at the module. Another aspect of being mounted on the head is the fact that these triggers are vulnerable to getting hit (definitely not good for their longevity!), so make sure your aim is true.

One popular manufacturer is Trigger Perfect, makers of the ubiquitous *SC-10,* a small rectangular trigger that lists for $39.95. The *SC-10* (like all of their triggers) features a variable sensitivity control, which can come in handy. They claim it's "the best-selling trigger in America," which I have no reason to doubt; Trigger Perfect is the O.E.M. (original equipment manufacturer) for some of the biggest names in electronic percussion.

The *Purple Microdot* from Fishman Transducers sounds like a hallucinogenic from the '60s, but it's really one of the smallest, lightest head-contact triggers around. Going for $44.95, this little guy looks just like its name implies: a small (1/4" diameter) purple dot.

K&K Sound Systems makes a passel of triggering devices, including the *Trig Star* ($27) and the *Trig Star Pro* ($31). The two are similar in construction, but the pro model features an upgraded industrial-strength jack Also from K&K, for those looking to equip their whole drumset with triggers for one low price, is the *Big Trig 5-Pack,* which consists of five 3/4"-diameter triggers for $100.

Hart Dynamics, Inc. makes some unique triggering products that we'll cover next month, but in the category under discussion they offer the *Mini* and the *Maxi.* The 1/2"-diameter *Mini* ($29.99) is primarily for toms, where its small size won't dampen the head. The 1" *Maxi* ($34.95) is for snares, due to its increased sensitivity.

The head-mounted offering from the folks at Barcus Berry (who have a wealth of experience in the acoustic pickup field) is their model 2050, which goes for $47.75. And from Simmons (remember them?) comes the *Hexabug,* a trigger in that company's famous six-sided shape. It sells for $25.

Hoop Mount

Triggers that attach to the drum's counterhoop can have either of two functions. Some position the triggering element in contact with the drumhead. This gives a similar response to that of a head-mount unit, but adds a couple of advantages: The trigger itself is protected by the casing, and it's held down with pressure from above rather than being stuck down with tape. Other hoop-mount triggers are designed to pick up vibrations directly from the hoop, and can function as a separate zone from the head in order to get two sounds from one drum (for rimshot and other effects).

K&K makes both categories: Their *Trigger Guard* ($60) mounts on the hoop under a tension rod and places the piezo element in contact with the drumhead. It's available in two versions—"standard" for toms and "super sensitive" for snares—and comes with a removable vibration dampener that can be used to help eliminate crosstalk. Their *Rim Spot,* on the other hand, is a "rimshot" trigger designed to mount directly on the hoop (secured by a tension rod) and to trigger only when the rim is struck. It sells for $33.

Barcus Berry's 2054 rim-mount trigger retails for $89.75 and gives you a choice of options. It's designed to pick up notes from either the head or the rim.

The bright-yellow 270 *AP* is Trigger Perfect's offering in this field. It lists for $74.95 and boasts two special features: First, the head-contact area is much smaller than with typical triggers (for minimal impact on the sound of your drum), and second, all of its various components are user-replaceable. Additionally, it sports the previously mentioned sensitivity adjustment.

Also from Trigger Perfect, for $10.95, is the *HCC-1,* a trigger clip that attaches to the rim and holds a trigger firmly to the drumhead, eliminating the need for duct tape and giving a head-mount trigger some of the advantages of hoop mounting.

From ddrum conies their *ddrum AT* triggers. The triggers are red

metal casings that attatch to your drum rim, tighten with a drumkey, and position the transducer tightly against the head for accurate tracking. The connection is made with an XLR-to-1/4" cable. Versions are available for either bass drums, toms, or snare drums (dual-sensor/dual-output models). Check with a dealer for pricing.

Shell Mount

Here's an interesting idea: Attach a trigger to the *side* of the drum, reducing the problems of head interaction. I used a similar idea a few years ago to solve a problem I was having. I had taped a trigger to the head of my snare drum, and I was sending the resulting signal to the side-chain input of a noise gate in an attempt to get more accurate gating. The problem was that a nearby tom was also triggering the gate on occasion. Raising the gate threshold would eliminate the false triggering, but it would also eliminate some of the softer snare notes. I ended up pulling the trigger off the head and sticking it on the shell, with the situation much improved by the increased isolation.

The same concept can apply to triggering drum modules. To find out just how well this works I ran a couple of A/B tests using both a shell trigger and a head trigger. Pretty much any head-contact trigger can be mounted on a shell, but I used a trigger *designed* to be attached to a drum shell (the *ADT-100-S)* in conjunction with a head-mounted *Purple Microdot* (both courtesy of Fishman Transducers). Both the Roland *TD-7* and the new Alesis *DM-5* were used as modules in conjunction with drums having various types of shell construction. The results, while by no means conclusive, were interesting.

First of all, crosstalk *was* lower with the shell trigger. But the sensitivity was *also* somewhat lower—with one exception: Sensitivity to any impact on the hoop (side stick or rimshot) was greatly increased. To test susceptibility to double triggering, I placed both triggers on a floor tom (usually the worst case for this). While each hit on the drum gave a short flutter from the head trigger (caused by its responding to the multiple head oscillations that immediately followed each hit), the shell trigger gave only one note per actual drum hit. Although this sort of situation is usually remedied by adjusting the module, with a trigger on the shell you're starting a step ahead in regards avoiding to double triggering. Also, a trigger on the shell (or even on the *inside* of the shell) is much less vulnerable to being hit by a stick.

Shell construction seemed to have some effect on triggering accuracy. Overall, metal and solid-wood shells seemed a little better at transmitting the transient of a note than ply shells, but the difference was minimal. Personally, I don't think I'd want a shell trigger as the *only* trigger on my snare, but it might be great in tandem with a head trigger (for increased dynamic range and sensitivity to rim clicks)—and it certainly warrants investigation as a method of triggering from large toms.

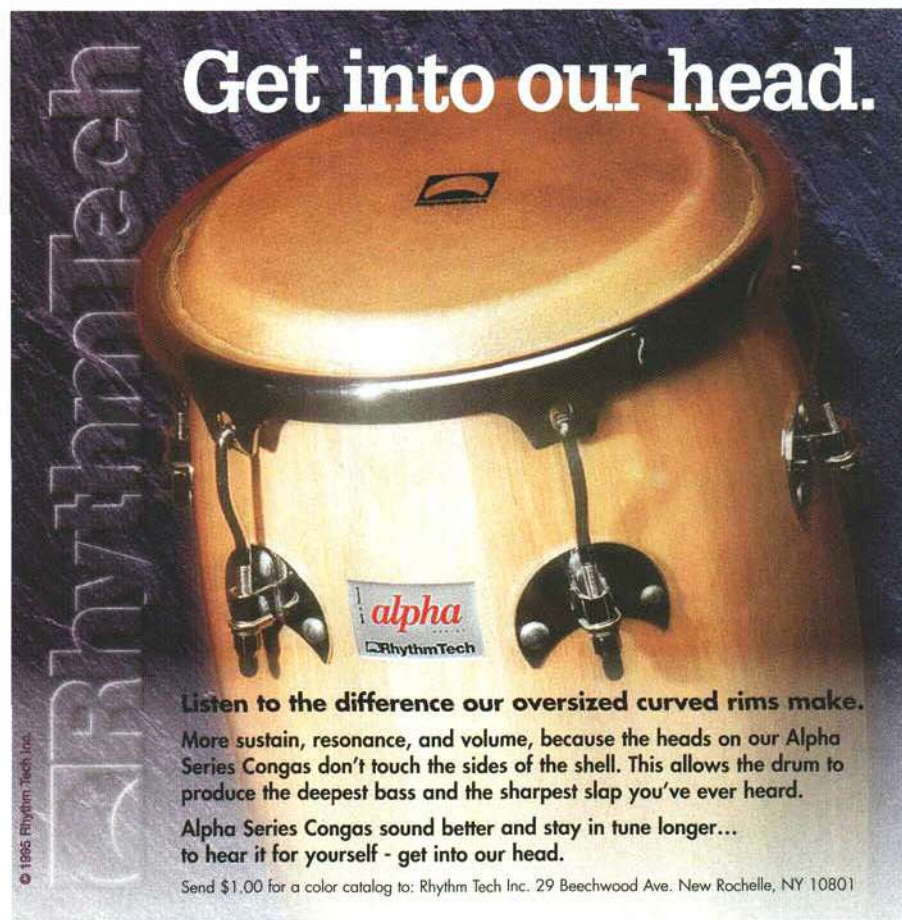
Next time we'll look at bass drums, cymbals, and specialty triggers. Until then, happy drumming!

Not So Modern Drummer
Vintage Drum Newsletter

Custom Hand Engraving & Replica Drums

NSMD: is the only publication dedicated solely to the vintage and custom drum collector/player
NSMD: is packed with informative articles, pictures, and entertainment related to Vintage & Custom Drums
NSMD: gives you *FREE* ads in each issue to advertise your vintage drum wants as well as for sale ads

For a Free copy of NSMD, write to:
NOT SO MODERN DRUMMER
500 Lafayette St.
Nashville, TN 37203
or Call 615-244-6763 for more info



Billy Exiner

by Burt Korall

Billy Exiner (1910-83) was a highly individual drummer in a number of ways. He played in a manner that was very much his own. He was unusually open to life and music and their infinite possibilities. In addition, he was kind and caring, deeply interested in his friends, and as involved with his family as was possible for one who spent most of each year on the road. Many considered the diminutive drummer a saintly sage.

"Music and drums meant absolutely everything to him," his daughter Star remembers. "He played night and day when he was active, and he continued to work out on a pad in retirement—even when illness made it almost impossible for him to function."

Billy Exiner had a fulfilling yet torturous life. Though born in Brooklyn of Jewish parents with roots in Russia, he was raised by an Irish Catholic family in Boston. He joined the Merchant Marines while still a teenager.

Exiner didn't play drums until age twenty-four. He was, however, totally captivated by the instrument. He never studied in the so-called legitimate sense. By playing in small and large bands, he learned who and what he was, and he determined the direction he would follow and what he wanted to achieve as a musician.

By following his instincts—which generally were sharp and thoroughly reliable—Exiner matured into a player who defied easy stylistic categorization. One thing is quite clear: He developed *naturally,* making excellent use of what he felt, heard, and assimilated during his formative years (the 1930s) and what he conceived during his most important period (the 1940s).

In 1936, Exiner worked at New York's Onyx Club with Lana Webster—a lady tenor player—and listened closely to guitarist Teddy Bunn, jazz violinist Stuff Smith, and particularly the John Kirby band, with the endlessly inventive drummer O'Neil Spencer at its center. Spencer—who was inordinately graceful and convincing, particularly with brushes—made a major

impression on the young drummer.

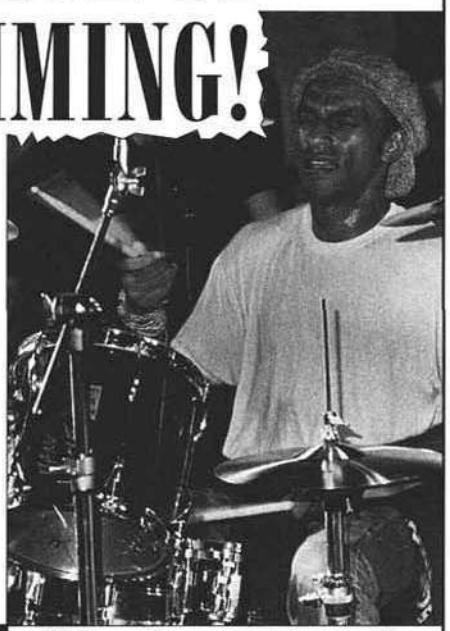
Exiner was completely seduced by a concept—what pianist Gene DiNovi describes as "length in the beat and feel of a rhythm section." He tried to develop a bed of underlying, stirring sound that would tie the rhythm section together and inspire and uplift his section colleagues—and, in the larger sense, the band. He experimented with this idea in the Will Hudson and Hudson-DeLange ensembles, and with Mal Hallett, Jan Savitt's Top Hatters, the Sunset Royals, the Basie-influenced Georgie Auld band, and the Harry James orchestra in the 1930s and 1940s. The concept would obsess him for the rest of his life.

When jazz became more venturesome in the 1940s Billy sought to move inside this adventure called bebop and make it work for *him.* The manner in which he approached the drumset made clear how he thought about music. His drums and cymbals were his paints, his hands and feet were his paintbrushes. Billy was essentially a colorist, blending with the sound and enhancing the overall effect of every band that employed him.

Exiner did his most important work with the magnificent post-World War II Claude Thornhill ensemble, which played richly scored ballads and meaningful modern jazz. On the modern jazz tunes (most of them stemming from Charlie Parker and arranged by Gil Evans) Exiner gave every indication that he was attempting to reach for the essential elements of the Max Roach style and to revamp them in a manner that was appropriate to his own view of music. On ballads he was unforgettable—magnifying or subduing the colors, managing the orchestra's sound, and bringing balance and unusual quality to each performance.

Exiner never truly became a bopper. He was not aggressive, as were many of the innovative bop drummers; he favored *soft* over *loud* and ever-evolving flow over breaking time. As a result he couldn't turn away entirely from old habits—particularly smooth, steady pulsation. But he deserves great credit for immersing himself in contemporary ideas and meeting them more

TAKE CONTROL OF YOUR DRUMMING!



"Whatever your skills and your needs, because you put your heart into your music, you deserve a school and teachers who do the same...."

- Full Time programmes 3 Months - 1Year - 2Years (Grant Funded)
- Private Lessons

IN LONDON

Since 1983
Drumtech

"The Power House"
74 Stanley Gardens
London W3 7SD. GB
(0181) 749 3131

THE FIRST AND FOREMOST SCHOOL IN GREAT BRITAIN

Playing the drums may make you smarter than you thought.

You've always known how cool it is to play the drums. But did you know that drumming can also improve your coordination, discipline, self-confidence and self-esteem? Or that recent studies have shown a clear connection between music participation and abstract thinking abilities?* So drumming is not only good for the body and the soul—being a drummer may actually make you smarter than you think.

Rhythm and Reason

* Clinical studies have established a link between early music training and the development of the higher brain functions required for language, math and science. [Rauscher, Shaw, Levine, Ky and Wright (UC Irvine - 1994)]

A PUBLIC SERVICE MESSAGE FROM IDM

Promoting Drumming and International Drum Month.

Festival Weekend '96

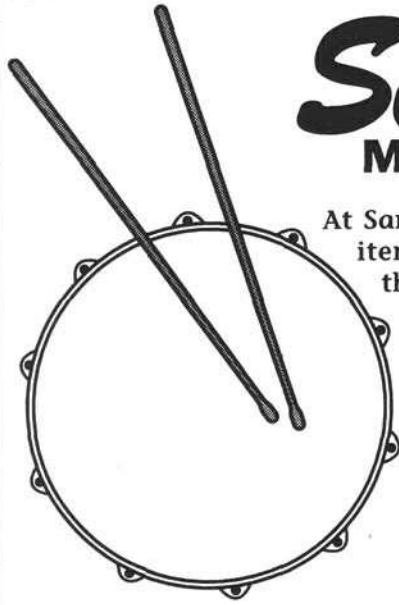
the biggest and best ever—
Modern Drummer says thanks to:

Our Artists:
Tim "Herb" Alexander, Sheila E & Peter Michael Escovedo, Bob Gatzen, Trilok Gurtu & His Crazy Saints (Chris Minh Doky, Andy Emler, David Gilmore, and Tommy Smith), Omar Hakim (and Victor Bailey), Elvin Jones & The Jazz Machine (Victor Atkins, Ari Brown, Delfeayo Marsalis, and Neal Caine), Dave Lombardo, Omnicussion (Michael Carney, Matt Johnson, Chris Stevens, and Chris Wabich), Walfredo Reyes, Jr., and Narada Michael Walden (and Ray Gomez, Frank Martin, and T.M. Stevens)

Our Sponsors:
DCI Video/Warner Bros. Publications, Drum Workshop, Evans Drumheads, Istanbul Cymbals, LP Music Group, Noble & Cooley, Paiste Cymbals, Pearl Drums, Pro-Mark Drumsticks, Regal Tip Drumsticks, Remo, Inc., Sabian Cymbals, Sonor Drums, Starclassic Drums, Tama Drums, Toca Percussion, Vic Firth Drumsticks, Yamaha Drums, and Zildjian Drumsticks and Cymbals

And Our Supporters:
Beato, USA, CMP Records, Drumslinger Bags, House Ear Institute, Joe Porcaro Percussion Covers, Meinl Percussion, Percussive Arts Society, PureCussion, Inc., Sam Ash Music, Shure Microphones, and XL Specialty Percussion

We couldn't have done it without you!



Sam Ash®
MUSIC STORES

At Sam Ash you'll find thousands of items from sticks and brushes to the latest high-tech innovations, all at our famous low discount prices! Our nine superstores are fully stocked and our sales staff is ready to answer any and all questions.

America's Leading Music Store Chain

"Famous For Discounts Since 1924"

In New York State
(516) 333-8700
(718) 347-7757

•

Out of state call operator for toll-free number

than halfway.

Billy's ideal was the time feel of the early, "Old Testament" Basie band. He strongly favored the approach of the subtle and innovative Jo Jones, who brought smoothness, an effortless quality, and a sense of provocation to the rhythm section.

In essence, Exiner combined the unimpeded flow of Basie with the contrapuntal-yet-linear rhythmic ideas that Kenny Clarke and Max Roach brought to music. The result was a way of stating and decorating the time—more liberal and free than what existed in the 1930s, yet strongly linked to the "feel" of the swing years.

What made Billy Exiner really distinctive was the consistent artfulness and sensitivity of his performances. He made sense, while many other drummers entering or actively functioning within the modern area managed pulsation poorly and dropped bombs and used accents in an indiscriminate, unknowing manner, negating musicality.

At the heart of Exiner's success as a drummer was one undeniable fact: He never forgot that time is of the essence and that commentary should add to the overall story of the music. He did everything possible to achieve his goals. For example, to enhance the rhythmic flow he cut off the tips of his sticks. This helped him produce a "soft," ingratiating, singing sound from his hi-hat and cymbals, in turn producing a pleasing, persuasive, flowing feeling.

Like Dave Tough, whom he physically resembled, Exiner transcended the compulsive need of most drummers to be technical. Instead he played in a gently soulful, intelligent, and subtle—yet essentially simple and straightforward—manner.

The rhythm section was at the very center of his musical life. Exiner thought of himself as an *accompanist,* one of three or four musicians providing impetus, inspiration, and even comfort to others. He was the antithesis of the "star" musician.

Listen to the Claude Thornhill Columbia recordings—both the ballads and the Gil Evans treatments of material associated with Charlie Parker (such as "Anthropology" or "Yardbird Suite"). Exiner doesn't *seem* to be doing anything significant. He and his rhythm partners glide along easily, almost never giving any indication of strain. But Exiner assumes a key role within the arrangements by keep-

ing the whole chart in mind and paying heed to key and subsidiary details. He adds a "kick," a color, an idea growing out of the music, while edging the time along. The character actor of the rhythm section (and, by extension, the whole band), he is expressive without being intrusive. He consistently reveals a special flair for dropping compatible, fitting, sometimes quirky sounds and ideas in the places where they have maximum effect.

A serious shrapnel wound during World War II was the first of a series of major difficulties that affected the course of Billy's later life. His friend and musical colleague, Hal Gaylor, poignantly elaborates on Billy's courage and dedication. "The shrapnel injury wasn't correctly treated while Billy was in the Army," says Gaylor. "It caused him great discomfort over an extended period of time. Then, while he was working with Peggy Lee in about 1948, he got Berger's Disease, a circulatory problem that affects the extremities. First he lost the big toe on his left foot, then all of the toes. Before long, he lost the foot up to the arch. But Billy was a very inventive guy. He fitted a piece of wood to the inside of his left shoe to take up the slack. Then he got some good advice from other drummers—notably Toronto's Bill Graham—regarding the handling of the hi-hat, and he went on with his life.

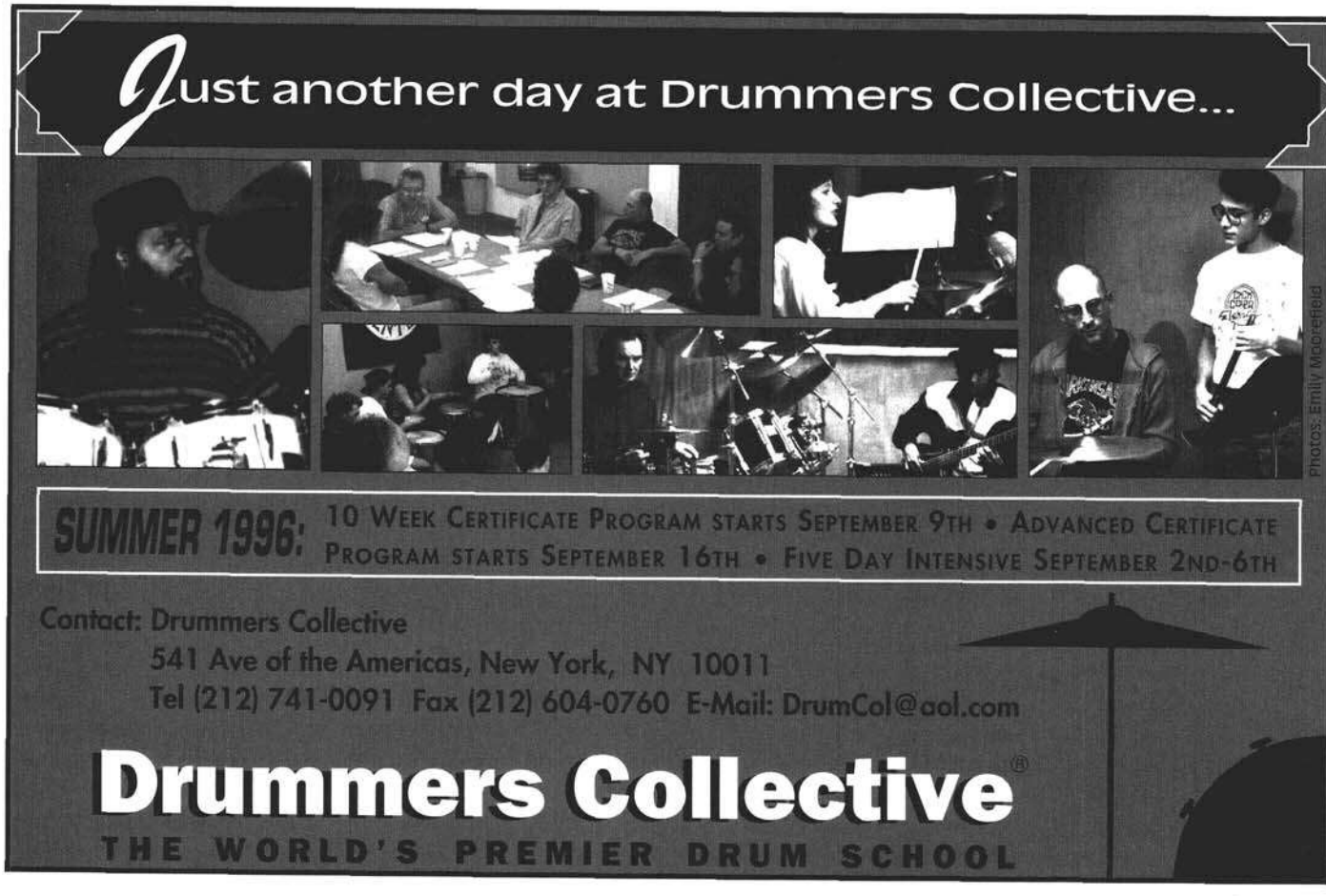
"During his numerous hospital stays, he made the best of a bad situation, distracting himself by making wallets, drum pads, and tailor-made drumsticks for his friends. He also invented a variety of things to make life easier for drummers, including an attachment to effectively deaden the bass drum's sound without losing its essential identity. He also came up with a modern version of the bass drum pedal.

"I spent a lot of time with Billy over the years," Gaylor continues. "We both went with Tony Bennett in 1954 and stayed on until 1966. Billy couldn't walk very well, and it was impossible for him to carry things. I helped him as much as possible—to and from jobs, on planes, and at the hotels where we stayed.

"He didn't talk about the pain, which was always with him. It got worse after he fell victim to Lupus. Billy couldn't even sleep in a bed—only in the bathtub with the water running. But he never complained.

"His playing? I compare it to putting on a pair of comfortable loafers. I've never been more pleased with a drummer in my life. He had no parallel when it came to laying down a carpet of beautiful music on drums. And he was real relaxed. Occasionally he would actually lose hold of the sticks because he was so at ease. He generally put beeswax on his fingers so the sticks wouldn't fall away. Most musicians who were around when Billy was playing will tell you he sometimes would fall asleep when performing—and never lose the beat.

"Billy never considered himself the timekeeper of the band," says Gaylor. "That was up to the bass player. He did the rest. He had the ability to change gears easily. Billy never used the bass drum—at least not so you'd really notice it. I loved that aspect of his playing. I've played with everyone: Max, Blakey, and many others—wonderful, exciting, beautiful musicians. But Billy was my favorite. He expressed himself *completely* through music."



Steve Smith

by Robyn Flans

Editor's note: Drummers are an opinionated lot—especially when talking about other *drummers.* Reflections *is a new* MD *department created to get "name" players to comment on other important drummers—both past and present.*

Steve Smith was chosen to take over the drum seat in Journey in 1978 because of his versatility. A self-admitted "jazz snob" growing up, Smith's first professional gig began a few years before with trumpet player Lin Biviano while Smith was attending Berklee. Next he played with Jean-Luc Ponty's band, after which he accepted a rock 'n' roll gig with Montrose. After Montrose opened half a tour for Journey, he was asked to join the band.

When Journey ended for Steve in 1985, his own Vital Information became the priority. Now, eleven years later, Smith has the best of all worlds. He has just released a new Vital Information record called *Ray Of Hope* (on Intuition Music), and he's currently in the midst of recording a new Journey record (with a tour to follow). Steve has also done a variety of other work lately, ranging from Italian superstar Zucchero to rap/jazz band Alphabet Soup. He's also been keeping very busy as a clinician, performing all over the world.

The following are Steve's comments on a list of drummers we provided:

Jim Keltner

"Keltner is somebody I've only recently started listening closely to, and it's because I've become more interested in the roots of rock 'n' roll. I've done a lot of research into the early roots-rock drummers, and I've found that the best representation of somebody who really embodies the spirit and the roots of rock 'n' roll—and makes it work in a contemporary setting—is Jim Keltner. He's become one of my favorite players, and I seek out music he's played on. I think the Little Village record is brilliant."

Peter Erskine

"I have a long association with Peter. I first saw him with Stan Kenton when he was seventeen or eighteen years old—I was the same age. I was completely knocked out with his playing and saw him with Kenton every chance I could. At that time he played real powerfully. He was almost like a rock drummer playing in a jazz big band setting. That combination really appealed to me. And I think I liked the fact that he was somebody my own age touring in a world-renowned big band.

"They had a Stan Kenton summer camp at Towson University in Maryland that I attended as a student. During that week, I learned so much from Peter. I have to say he was a major influence on me."

Simon Phillips

"I've liked Simon's playing from way back, when he was playing with Stanley Clarke. I've been really impressed with the incredible work he's put into developing ambidextrous playing and having the kind of highly developed yet relaxed, flowing time that he has. He's the consummate rock 'n' roll Sideman. I've seen him with the Who, Mick Jagger, and Toto. I have a lot of respect for his playing."

Bill Stewart

"He was one of the people in the first *Impressions* article I did with *Modern Drummer,* and he was the only one I didn't get. Now I've become very familiar with him because I've gone out of my way to check him out—I've become a real fan. He is really a living embodiment of the whole history of jazz drumming, and then some, because he plays good R&B groove drums as well. To really embody the spirit of jazz drumming has always been difficult to do at the high level he's doing it. To do it nowadays is even more difficult, because the environment is not conducive to that style of playing. He has a beautiful time feel, concept, and creativity. I really love his new solo record and all the stuff he's done with John Scofield."

Tim "Herb" Alexander

"The first time I heard of Tim was when we both played on *Thonk,* an album by bassist Michael Manring on Windham Hill Records. Most of Michael's records have been more or less new-age, but on this one it seems as though he had been listening to Primus. I had not heard Primus at that point, so I didn't quite get it. It sounded pretty different to me—not in a negative way, just weird. But I thought Tim sounded great on the record—very raw and exciting.

"Since then my son Ian has become a major Primus fan. He has all the Primus records, so I ended up listening to them a lot because he plays them around the house all the time. Ian wanted to see them, so I took him to a Primus concert. They're my favorite young band now. I really think what Tim does is very creative. Plus, we got together and he showed me some great double bass drum licks, which I'm using on the new Journey record."

Louie Bellson

"Louie is somebody that, of course, I've heard about ever since I can remember. But I didn't really listen to him a lot until more recently. Now that I have been listening to him, I've developed a great appreciation for him as an entire artist—he's a great drummer and a great composer. Here is a guy who joined the Duke Ellington band—Ellington being one of the greatest writers in American music history—and Duke played *Louie's* compositions, which is very impressive. I've gotten to know Louie through the years, doing clinics and concerts with him, and he's probably the nicest guy in the world—a beautiful man, and he's still playing unbelievably great. I'd like to have a career like his, where, when I'm seventy, I'm still out there doing clinics and touring with bands. He's a role model for that."

Vinnie Colaiuta

"When Vinnie and I were students at Berklee, we got to know each other really well. We practiced together, hung out together, and studied with Gary Chaffee together, which was a great experience. We were both really excited for each other, supporting each other's going out and becoming successful players in the world. So, first and foremost, he's a friend.

"Vinnie's playing, to me, has always been really inspiring and awesome. Intellectually, he is really advanced. Plus, he has the chops to pull off his far-out ideas without blowing the time, which is pretty amazing. He did make a great transition from overplaying in the early stages to knowing when it was appropriate to pull out all the stops. I think his playing has become really powerful and rock-solid. What he played on Sting's *Ten Summoner's Tales* is a brilliant cross between solid playing and interesting, creative fills and embellishments."

Steve Gadd

"There are a few drummers throughout the evolution of the drumset who have been majorly influential to the drumset as a whole. Steve Gadd is definitely one of those people. He always seems to know the most musical thing to play for the music he's trying to make. He's incredibly versatile and his concept is really deep. To me, he's a great example of someone who knows the tradition of swing, bebop, funk, and R&B, plus he has great chops, great feel, and a very musical mind. He's one of my all-time favorite drummers."

Dave Weckl

"To me, Dave was highly influenced by Steve Gadd. I hear Dave Garibaldi in Weckl's playing as well, and then he put another twist on it. I think he expanded the drumset by bringing attention to the left-side tom-tom, which Papa Jo Jones did way back in the '40s. Dave brought that into a contemporary setting and he also brought the right-side hi-hat into popularity. His ability to play with computers has brought the standard to a higher level, as well. I find it very inspiring to see how "one" he can become with sequenced, quantized tracks. I think he's an overall great player, and his playing has influenced my being very aware of time and the placement of beats."

VATER PERCUSSION USA
GOOD WOOD . . . perfected

SINGERS! REMOVE VOCALS
Unlimited, Low Cost, Instantly Available Background Music from Original Standard Recordings! Does Everything Karaoke does... Better and gives you the Thompson Vocal Eliminator™
Free Brochure & Demo Tape
LT Sound Dept MD-1
7980 LT Parkway, Lithonia, GA 30058
Internet-http://ltsound.com
24 Hour Demo/Info Request Line (770)482-2485-Ext 26
When You Want Something Better Than Karaoke!

THE DRUM CENTER OF LEXINGTON
YOUR CYMBAL CONNECTION!
-Talk to A Pro
-Get Expert Advice
-Unbeatable Prices!
-Fast Delivery
Your First Cymbals or Adding to Your Collection
Call for Toll-Free number 606-276-1827
431 Southland Dr., Lexington, KY 40503

JOE MORELLO
NOW ACCEPTING A LIMITED NUMBER OF PRIVATE STUDENTS IN THE NEW YORK AREA. CALL FOR EVALUATION.
(201) 944-3366 10-12 A.M., 7-10 P.M.
Joe Morello Productions
P.O. Box 1972
Fort Lee, NJ 07024

TAO'S STEREO & T.V.
PRO MUSICIANS SUPPLY
WE PROUDLY SELL MEINL CYMBALS!
125 Camino de la Merced • Taos, NM 87557
(505) 758-3116 • Fax (505) 751-1196

Precision DRUM COMPANY
151 California Road, Yorktown Hts, NY 10598
914-962-4985 (Phone or Fax)
• Re-Covering Kits
• Piccolo Snare Kits
• Shells • Hardware
Huge selection and highest quality. Reasonable prices. Fast shipping.
Call or Write for FREE samples and information!

ATLANTA DRUMS Percussion
Featuring American and European Quality made Drums
Exotic Percussion From Around the World
Highest Integrity, Lowest Prices
"Call Us...We Give A Flam"
(404) 633-4070, fax:(404) 633-0085
or call operator for toll free number
1776 N.E. Expressway, Atlanta, Georgia 30329

RELEASE YOUR OWN CDs!
300 CDs only $1,590
Includes black & white inserts
Includes FREE Deluxe Graphic Design
Call today for your FREE, full color catalog:
1-800-468-9353
24 HOURS TOLL FREE
609-663-9030 http://www.discmakers.com FAX 609-661-3458
DISC MAKERS

PRO PERCUSSION
of Nashville
Full Service • All Major Brands
Call Operator For Toll Free #
500 Lafayette St. • Nashville, TN 37203
Phone: 615-244-3786 • Fax: 615-244-3011

Neil Peart

"I first met Neil in the mid-'80s, working on a Jeff Berlin record called *Champion.* I played on most of the record, Neil played on one song, and then the two of us played together on an uptempo shuffle. We had a lot of fun playing together. Then we met again during a Buddy Rich tribute concert where we both played, and then we got to spend some time together on the *Bumin' For Buddy* project, where I really got to know Neil. I was really impressed with his soulfulness as a drum enthusiast and someone who is really serious about making a contribution to the drumming community.

"I thought the project he undertook was truly a labor of love. I know he invested a lot of his money, as well as a lot of time and energy, and I thought the outcome was fantastic. I have the highest respect for him as a player because he's had an incredible amount of popularity as a drummer, which is hard for anybody to have to live up to and handle in a way that constantly satisfies the fans. He pulls it off, he plays some slammin' rock drums, and what he does is perfect for his band.

"I know Neil is really working hard at developing his playing. He's studying with Fred Gruber and I know he put the new Rush record off for a time so he could develop some of his new playing ideas."

Terry Bozzio

"I love what he did with Zappa and also U.K. One of his best performances is on the live Brecker Brothers record *Heavy Metal Be-Bop.* And the record he did with a band called Group 87 was the inspiration behind my drum beat on 'Don't Stop Believin'.' I didn't steal any licks as much as I borrowed the concept. He was playing melodic industrial drum parts on the Group 87 record, which I was trying to experiment with at the time. I like what he's doing with Jeff Beck, and his solo drumming is taking the drums to another level. I really relate to him as a person who is very dedicated to practicing and constantly improving."

Omar Hakim

"I first heard Omar with Weather Report when he came in after Peter Erskine, and I loved what he did with that band. His feel is great and he's got great energy when he plays. One of my favorite records he's played on is a John Scofield record called *Still Warm,* which I've listened to hundreds of times. He's also a guy I admire for his versatility. He can play with Madonna and Sting, as well as with Joe Zawinul and Mike Mainieri."

Jack DeJohnette

"Jack is probably my favorite drummer. When I hear Jack, I hear a perfect blend of Elvin Jones, Roy Haynes, and early Tony Williams. I think he was highly influenced by those three drummers, and then he's put it together in a very unique way. He's become the jazz drummer to really evolve the instrument conceptually to a new level, because he's taken what's gone before to a new place. I don't think anyone else has come close to where he is as a jazz drummer. I think he's a brilliant improviser, he's constantly fresh, and he plays the drums in a very un-drum-like way. I completely love his time feel, concept, and creativity."

Tony Williams

"Tony is also one of my favorite drummers. I've enjoyed all the different phases of his playing, from when he was first with Miles to when he played with John McLaughlin and Larry Young on *Emergency.* That was one of the very first fusion records. The next evolution sounded like he had become very influenced by John Bonham and rock 'n' roll when he came out with Tony Williams' Lifetime with Allan Holdsworth, Alan Pasqua, and Tony Newton. I saw that band play no less than a dozen times. I still listen to *Believe It* quite a bit. Conceptually, he kept that big sound, but continued to play jazz with VSOP, various others, and now with his own band. I hear the roots of Max Roach, Roy Haynes, and probably Alan Dawson, who was also one of my teachers. I love that Tony has evolved as a composer, too."

Chad Smith

"I'm not that familiar with his playing. I've heard some of the Chili Peppers stuff, and I like the energy. I think he's got a great feel and a great attitude, and I appreciate his humor in everything he does. I like what I hear. My son just bought *What Hits?* and *One Hot Minute,* so I'm going to give them a listen. That's one of the good things about having a fourteen-year-old: He buys all the new stuff and I can check it out."

Ginger Baker

"As a kid I was a big fan of Cream. Recently, I bought *Wheels Of Fire* on CD and I was especially interested in listening to 'Toad,' the drum solo piece, and I was just knocked out. He's very much a jazz drummer. My perception of the earliest rock 'n' roll drummers is that they were basically jazz drummers. There was no such thing as a rock drummer; if you were a drummer, you were pretty much a jazz drummer and you adapted and played the new music. I really liked Blind Faith too. Ginger played a great solo on 'Do What You Like,' which was in 5/4 and had a Take Five' sort of feel to it."

Charlie Watts

"When I was growing up I didn't really listen to the Stones. It wasn't until I was in Journey that I discovered Charlie Watts. Before that I was influenced mainly by jazz and some of the earlier rock drummers who were more jazz-sounding, like Mitch Mitchell and Ginger Baker. But I really think Charlie has a fantastic feel, which I've tried to emulate on certain tracks I've played.

"Journey got to open three Stones shows back in '81, which was very interesting. The audience really didn't care about us at all. In fact, they booed us off the stage. But one of the things that really impressed me was that Charlie and Bill Wyman actually went out of their way to come to our trailer backstage to meet us. I thought that was really nice. The most impressive thing was that before the gig, Charlie set up his own drums. Then he proceeded to hold the band together, because they are so loose. They started and stopped songs, but his time was rock solid with a great feel. I've been buying Stones records ever since."

Max Roach

"Max is one of my favorite drummers and has been a very big influence on me. His time playing is something I've listened to a lot and have tried to emulate. I call him the father of solo drum-

ming because, as far as I know, he's the first drummer who actually came up with drum compositions; he was doing it as early as the late '40s, but I don't think it was until the '60s that he recorded some. His record called *Drums Unlimited* is one of my favorites, and it's been very influential to me. I've learned 'For Big Sid' and 'The Drum Also Waltzes,' and have played them at my clinics. I recorded a drum solo piece on my new Vital Information record called 'Maxed Out,' which is dedicated to Max Roach. It is a solo piece with an A-A-B-A form that I improvise on."

Ringo Starr

"When I was first buying rock records back in the '60s, I wasn't really a Beatles fan because I was more of a jazz snob. I wasn't impressed with his drumming, and I missed the beauty of the Beatles in my youth. Now that I've matured, I've really come to appreciate the music of the Beatles, and I think Ringo's playing was always perfect for the song. He was very creative and his time feel is very steady with a great swinging feel—another example of an early rock drummer who was one step away from a jazz feel."

Billy Cobham

"The first time I saw Billy Cobham was back in the early '70s. I missed Mahavishnu live, unfortunately, but I saw him with his own band. He knocked me out more than any drummer I had seen up to that point. The power he played with, the energy level, the excitement, and just his command of the drumset was overwhelming. I see him as one of the key figures in the evolution of the drumset.

"To me, he's the one who really popularized the double bass drum, multi-tom drumset. The ambidextrous way of playing was also completely revolutionary and mind-blowing. He legitimized matched grip, being one of the first to play that way with great finesse and highly developed chops. The upside-down China cymbal was also one of his innovations. His fills, grooves, and overall playing style have influenced me greatly, as well as Simon Phillips, Terry Bozzio, Dennis Chambers, Omar Hakim, Vinnie Colaiuta, Neil Peart, Alex Van Halen, and Narada Michael Walden, to name a few.

"Unfortunately, I don't think he gets the credit he so well deserves. He reminds me of this generation's version of Kenny Clarke, because Kenny Clarke was the originator of bebop drumming and then it was passed on to Max Roach, Roy Haynes, and Art Blakey. When Kenny Clarke moved to Europe, he was basically forgotten, and I feel that is happening with Billy."

Steve's Faves

"Now that I've talked about a few drummers from *MD's* list, here's *my* list of inspirational players: Baby Dodds, Papa Jo Jones, Buddy Rich, Kenny Clarke, Max Roach, Roy Haynes, Philly Joe Jones, Tony Williams, Elvin Jones, Jack DeJohnette, Bernard Purdie, Ringo, Mitch Mitchell, John Bonham, Zigaboo Modeliste, Dave Garibaldi, Billy Cobham, Lenny White, Mike Clark, Steve Gadd, Narada Michael Walden, Jeff Porcaro, Terry Bozzio, Stewart Copeland, Peter Erskine, Vinnie Colaiuta, Dave Weckl, and Dennis Chambers."

the drum pad
Chicagoland's Pro Drum Shop
The Drum Pad
48 W. Palatine Road
Palatine, IL 60067
(708) 934-8768

CREATIVE DRUMMER MAGAZINE
• A new all instructional quarterly drum set magazine jam-packed with in-depth lessons, study and practice material for all levels of ability.
• Spiral bound, 55 to 60 pages of text each issue.
• *Articles on Drum Set Composition, Double Bass, Melodic Drumming, Fills, Dynamics, Quintuplets, High Hat Coordination, Sticking, Polyrhythms, Jazz Accompaniment, Evolvement, the Malf, much more!*
Four issue subscription $25.95 (U.S.A.).
(Includes Premiere and Following Issues)
Third Issue Now Available! Special: $6.95
FREE BROCHURE!
P. O. Box 803, Patchogue, New York 11772
(516) 475-8476
Toll Free 1-800-484-7125 (6735).

Husher™
The Drum Silencing Weapon
ALL SIZES
HUSHER INTERNATIONAL, LTD.
P.O. BOX 71 • SAYVILLE, NEW YORK 11782
(516) 471-7275 • Fax (516) 589-7322

FORK'S DRUM CLOSET
NASHVILLE'S COMPLETE DRUM STORE
Great Discounts
All Major Brands
New and Used
Vintage Drums
(615) 383-8343
OR CALL OPERATOR FOR TOLL-FREE #
2707 12TH AVENUE SOUTH ** NASHVILLE, TN 37204

Drums on SALE
And That Ain't All
GIGANTIC SAVINGS
Get on Mailing List
11375 Robinwood Drive (College Plaza)
Hagerstown, MD 21742
1-301-733-DRUM (3786)

George Way Prototype

by Harry Cangany

William F. Ludwig II once told me that, in his opinion, the greatest genius of American drum manufacturing was George Way. That's a fine compliment in itself, but it takes on nearly epic proportions when one considers who it came from and the list of other contenders.

Bill II was a major force during the "golden age" of American drums, and he knew George Way as a friendly competitor. George rose from player to consummate salesman before he became a manufacturer. Rob Cook has well-detailed George's life in two of his books. In this article we're looking at a drum made during the next-to-last phase of Way's amazing life.

The C.G. Conn band-instrument manufacturing company shut down its Leedy & Ludwig drum division in 1955. The ready-made drums were sold to an Indianapolis retailer. The Leedy dies and patents went to Slingerland. The Ludwig & Ludwig dies and patents went to the Ludwig family's second company, WFL.

As this was taking place, George Way (who had been a top salesman for Leedy and for Leedy & Ludwig) found himself out of work. So he formed a corporation and sold stock in it—and the George Way Drum Company was born. Way leased the Buescher Building in Elkhart, Indiana. For the previous twenty-five years that historic building had been the factory for Leedy, Ludwig & Ludwig, and then Leedy & Ludwig.

By 1957 George Way was making drums with Jasper shells and a singularly different round lug first dubbed the "turret" and then later the *Aristocrat.* Theories have come down that George devised the lug design based on 1) jar lids stacked on each other, 2) surplus tenor saxophone mouthpiece caps, which cost less to buy, or 3) the joining of two Leedy half-moon single-tension bass drum lugs from the '40s. Whatever the real inspiration, the lug design is still with us almost forty years later as a result of the great chain of events that takes drum history from Way to Camco to Drum Workshop. (But that's another story.)

The drum featured in this article is a prototype or "one-off built by George and owned by collector Stephen Michael. From drawings found by Rob Cook in Way's papers, we've been able to verify the drum's origin. There may have been no more than three workmen in the George Way factory, including George. This drum may have only been touched by Way himself, since the strainer is crooked. (George Lewan, who worked at the Way company, had a

Announcing The Latest Addition To The MD Library...

The Great American Drums...

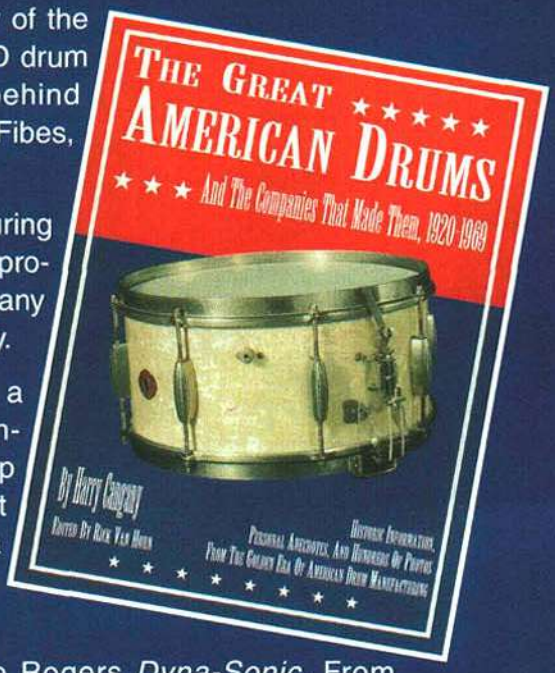
And The Companies That Made Them, 1920-1969

by Harry Cangany

Finally, a book that thoroughly traces the rich history of the American drum industry. Factual and absorbing, MD drum historian Harry Cangany brings us the full story behind Ludwig, Leedy, Gretsch, Camco, Rogers, Slingerland, Fibes, WFL, and many more.

Re-live the golden era of American drum manufacturing through hundreds of rare photos, original catalog reproductions, and a wealth of anecdotes about the company founders and the men who influenced an entire industry.

Collectors will also find **The Great American Drums** a marvelous reference source. Details on the distinguishing features of over 100 valuable drums can help experienced and beginning collectors quickly pinpoint exact age, model, and brand. Plus, you'll also find a dazzling color photo section that includes 27 of the *most collectible* drums in the world today!



From Ludwig's first brass-shell snare drum to the Rogers *Dyna-Sonic*. From Gretsch *Broadkasters* to Slingerland *Radio Kings*, it's all here in **The Great American Drums And The Companies That Made Them.**

Order your copy today!

1-800-637-2852

M-F, 9am-8pm Sat, 9am-2pm CST

Name (please print)

Address

City State Zip

❑ Payment Enclosed ❑ Visa ❑ MC ❑ Discover ❑ AmEx

Card# Exp Date

Signature

Make check payable and mail to:
Music Dispatch
P.O. Box 13920
Milwaukee, WI 53213

Quantity	Book	Price	Total
	Great American Drums (06620010)	$19.95	
	SHIPPING AND HANDLING CHARGES (See box below)		
	Milwaukee and Wisconsin residents add appropriate sales tax.	TAX	
		GRAND TOTAL	

SHIPPING AND HANDLING
up to $25.99: add $3.50
$26.00 – $40.99: add $4.50
$41.00 and up: add $5.50

• All checks or money orders payable in U.S. funds only (no cash) •

MOD1

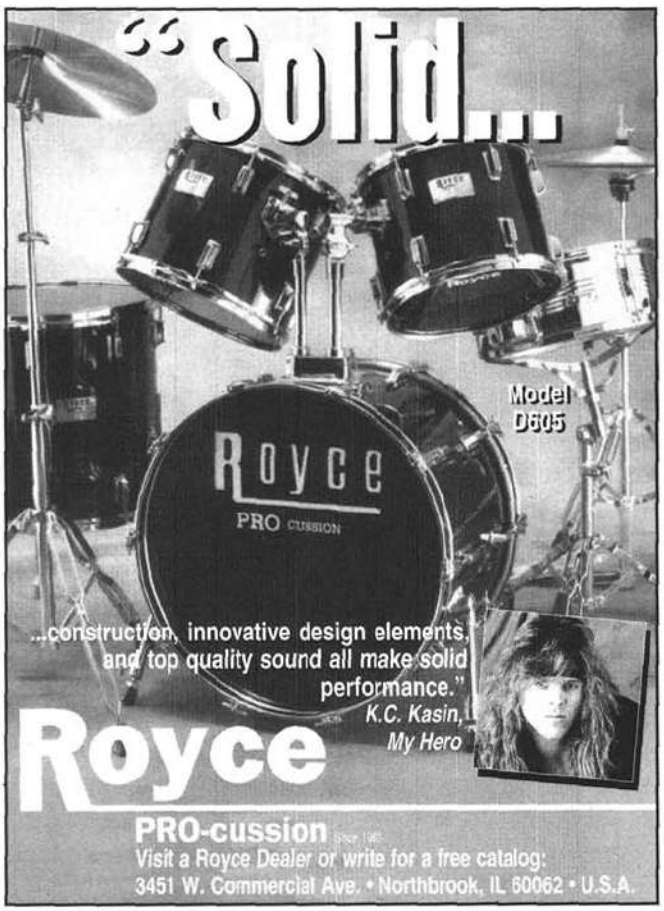
long career with Ludwig & Ludwig and Leedy, so I'm sure he could drill straight. He went on to become drum supervisor at Camco when it got off and running in Oaklawn, Illinois.)

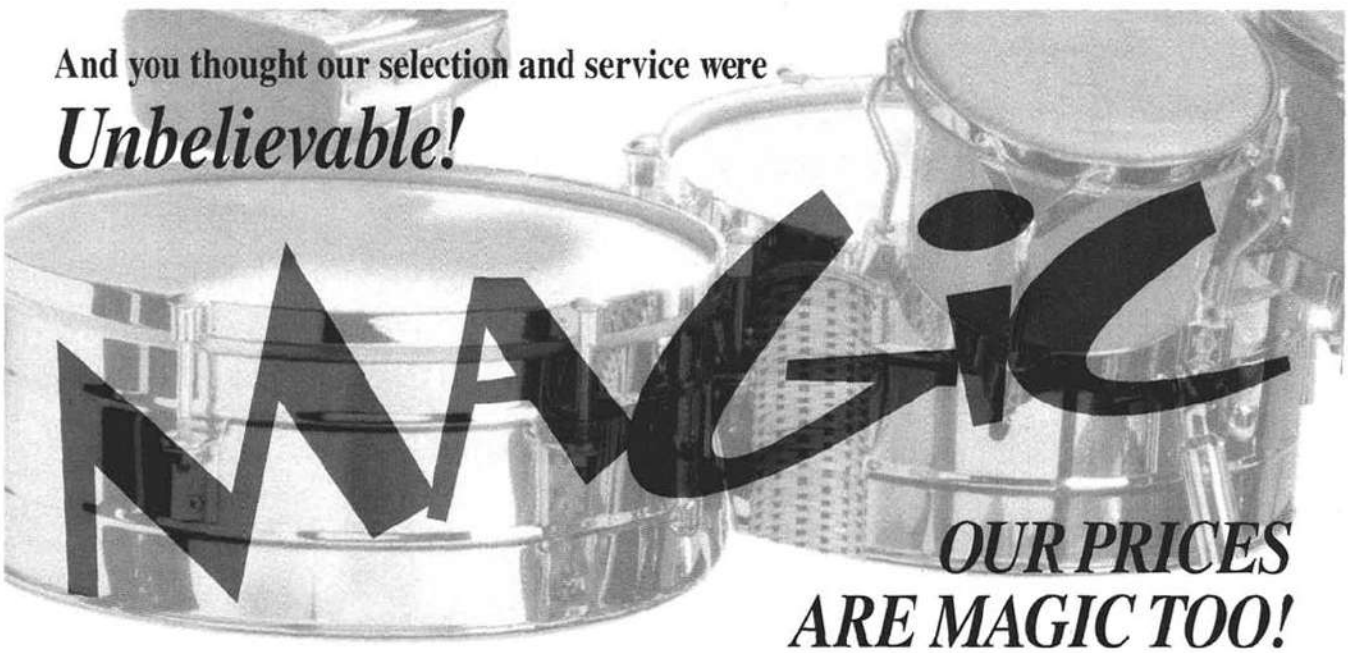
The Way prototype drum has six unique lugs, a Slingerland *Radio King* strainer and butt plate, and extension bridges. The shell is covered in a faded green diamond pearl.

Normally, a six-lug drum is not very collectible (unless it's a pre-'24 Ludwig or a drum that has a killer sound). Here, however, is another exception. This drum is a bona fide one-of-a-kind: a mix of parts that are both originals and from other brands, without a badge—and yet with documentation from the network of resident authorities.

Stephen Michael was told by an earlier owner that this drum had come from George Way—and we were able to prove it. How many other prototypes are out there? How many non-stock designs were used because of special orders? How many treasures are still to be discovered? The answer to all three questions is: probably more than we think.

My advice is to keep looking—and don't change anything on a drum unless you can put it back the way it was. That way, you too may wake up like Stephen Michael—a man with a treasure in his drum case.





you're a musician

you're pretty good, maybe better than that

but your CAREER isn't where it should be

too many things to do in music:
people to meet,
the latest gear and toys,
bands to check out

you didn't have the money or the means to get.... until now,

- a talented manager who didn't screw you
- insights from top musicians
- regular lessons from top teachers
- booking help from an agent
- hearing new music from around the world
- someone good to fill that gap in your band
- advice from a music attorney who knows music publishing
- A&R experts telling which labels are signing which types of bands
- how to find the best gear for you at the lowest prices
- what's happening in music technology, industry news, etc.
- chatting with peers, daily music prizes and more more more more more more more more more more more

but now you can, because it's all Free!

(all you need is a computer and a modem) or a friend with one

THE INTERNET SERVES MUSICIANS AND THE MUSIC INDUSTRY

When you use MUSIC INTERACTIVE you will access to the wealth of information on the web regarding music without searching, waiting or wasting time. You will connect with other people in the music world. You will send mail. You will chat. You will interact. If you can't get internet access in your area for under $20/month, call us for the Music Interactive/Earthlink Internet Access Kit ($40 value) with everything you need. Because we bought 'em in bulk, if you're in the music biz (or trying to be), we'll give it to you for just $5 (that includes 1st class shipping & handling)!

Baudway Communications
30 The Fenway
Boston, MA 02215
Tel: (617) 450 0060
Fax: (617) 450 0075
email: info@baudway.com

MUSIC *interactive*

http://musicinteractive.com

the world's first virtual music community

http://musicinteractive.com

In Memoriam: Gaylord Birch

Gaylord Birch, who defined versatility and excellence in the San Francisco drumming community, died this past April 14. He was fifty years old.

Gaylord left his indelible imprint on a tremendous range of music, including funk recordings by the Pointer Sisters, Cold Blood, and Graham Central Station, rock with Santana, and jazz and pop with Donald Byrd, Benny Carter, Pharoah Sanders, Eddie Henderson, Melissa Manchester, Herbie Hancock, and Stevie Wonder. His television appearances included the *Tonight Show, Sesame Street,* the *Carol Burnett Show,* and *Don Kirshner's Rock Concert.*

Eddie Harris, Buddy Montgomery, Kitty Margolis, and Bobby Hutcherson were among the attendees at the Gaylord Birch Memorial Jam held on April 23. Drummer/producer Bud Spangler commented, "I never saw so many bass players gathered in one place—which, as a drummer would know, says a lot about Gaylord's playing."

Robin Tolleson

DeJohnnette And Addy Lead Drum Camp

Jack DeJohnette and Yacub Addy will lead the World Beat Drummers Summit, a seven-day intensive drumming camp at the Elat Chayyim retreat center in Accord, New York from August 12 through August 18. The camp will include classes in jazz, African, funk, and Brazilian drumming, as well as sessions on reading, musicianship, and drum maintenance. Other teachers will include Nego Gato, Juma Sultan, Juma Santos, Lenny Seidman, Oseiku DanEl Diaz, Seku Tonge, Fodi Gisauko, and Tony Vacca. Private lessons will be available with selected teachers.

Elat Chayyim is located eighty miles north of New York City in the foothills of the Catskill mountains, and features gourmet vegetarian cuisine, a swimming pool, a hot tub, and a tennis court. For more information call Juma Sultan at (800) 398-2630.

Drum Festival Benefits Teens

Percussionist/clinician Jim Greiner led a drum circle in the parking lot of Santa Cruz's Union Grove Music this past April 20 as one of the monthly activities in the ongoing Santa Cruz Community Drumming Festival. The circle was free and open to anyone with any kind of drum or percussion instrument.

When he isn't working on the Santa Cruz festival, Greiner performs at resorts and hotels, lectures on the health- and community-building benefits of drumming, and conducts drumming events and workshops for many major corporations and arts festivals. He also promotes his "Drums Not Drugs" program for hundreds of "at risk" young men.

Entering its third year, the Festival is co-sponsored by Union Grove Music, LP Music, and Jim Greiner's Hands-On! Drumming Events. LP donated prizes, which were raffled off at $5 per ticket. Proceeds from the raffle benefited Above The Line, an organization committed to providing shelter, tutoring, emotional counseling, and job training to homeless teens.

Au Contraire Music Newsletter

Au Contraire is a new music newsletter created to provide music news, CD release dates, Internet music resources, CD and concert reviews, artist spotlights, interviews, and more. The goal is "to help people discover and enjoy great music." Half of the people involved with the publication are drummers, and the newsletter will emphasize coverage of percussive musicians. While AM *Contraire* focuses largely on rock (progressive, hard, and otherwise) and fusion, the editors state that "anything is fair game." Subscriptions are available at $5 per year. **Au Contraire, Albatross Publishing Co., P.O. Box** 3233, **Schenectady, NY 12303, tel:** (518) **355-1023, fax:** (518) **355-2112, e-mail: aucon@acmenet.net.**

Drums For Fun Program Continues

With the support of Pro-Mark, Aquarian, Yamaha, Tama, Camber, Evans, Vater, Sabian, Sam Ash Music, and Drome Sound—plus three National Drum Association member hosts and sixteen NDA teachers—312 people recently took up drums for the first time. The program, which has proved to be successful for years, treated shoppers at malls in Paramus, New Jersey; Fort Wayne, Indiana; and Albany, New York to a free drum lesson and an opportunity to try playing to their favorite music—all in less than one minute! In their efforts to encourage awareness of, and interest in, drumming, NDA has booked similar events throughout 1996. For further information call (800) 979-DRUM.

Victoria Bans The Beat

Merchants in downtown Victoria, British Columbia are reportedly up in arms over the sound of hand drums, including congas, djembes, ashikos, and bongos, mostly played by youths on street corners. City councillors have reacted by writing a bylaw to ban all manner of outdoor drumming in the downtown area. The bylaw is expected to be on the books within a month. Fines and penalties have yet to be determined.

Ironically, two years ago the Victoria Real Estate Board donated $3,000 to the city's street kids, some of which was used to purchase woodworking tools with which the now-offending drums were built!

Indy Quickies

Pearl Corporation has announced the retirement of its president, **Ralph Miller.** He will be succeeded by former executive vice president **Andy Ito** (pictured).

In other Pearl-related news, **Mike Groff,** who became associated with Pearl through the "Hooked On Drums" outreach program, will be competing in the 1996 Indianapolis 500 race. Groff is currently ranked second in the Indy Racing League Championship points battle. "Hooked On Drums" promotions director Richie Goad says, "Pearl is delighted to have an association with Mike, and we feel that he exemplifies the term "Drum Hero."

S&S **Industries,** makers of the *Stinger PI* series of drum trigger pads and the *Stealth 7000* bass drum trigger pad, has been purchased by Georgia Music Distributors International. G.M.D.I. production supervisor Mark Nooks says the move will allow S&S to provide greater customer support and quicker shipping time. For information contact S&S Industries/G.M.D.I. at 2909 Langford Road, Bldg. B, Suite 900, Norcross, GA 30071-1546, tel/fax: (770)300-0707.

Endorser News

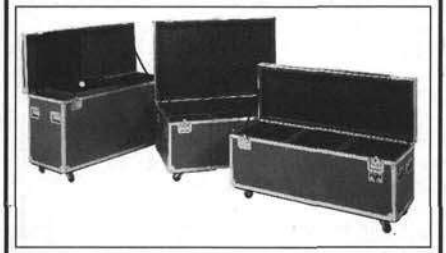
Tommy Wells, Steve Argo (Wade Hayes), **Chris Moore** (Kenny Wayne Sheppard), **Darrin Pfeiffer** (Goldfinger), **John Humphrey** (the Nixons), **Efrain Toro, and Al Webster** (Colin lames) are new Pearl artists.

Aquarian drumhead endorsers now include **Roy Haynes, Denny Seiwell, Phil Rudd** (AC/DC), **Gary Guzzardo** (Marshall Tucker Band), **David Lauser** (Alliance), and **Gary Howe, Jr.** (Raising Cain).

Pork Pie Percussion has welcomed the following drummers "to the trough": **Brad Wilk** (Rage Against The Machine), **Joey Waronker** (Beck), **Budgie** (Siouxie & the Banshees), **Dave Hooper** and **M.B. Gordy** (John Tesh), **Brian Levy** (Getting Red), **Mike Fasano** (Dad's Porno Mag), and **Colin Sears** (Dag Nasty).

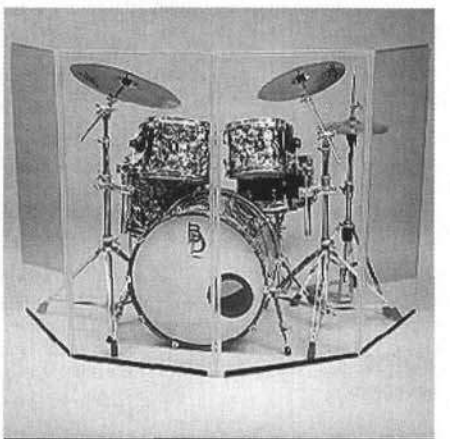
Mongo Santamaria is a Meinl percussion endorser, while German drummer **Marco Minnemann** (Nina Hagen, Wolfgang Schmid, Illegal Aliens) is now playing Meinl Custom Shop Cymbals.

Custom Combo Drum Cases



• Medium or Heavy Duty ATA Style Cases
• Custom and Standard Sizes Available

DISCOUNT DISTRIBUTORS
The Case Specialists
Call 800-346-4638
(In N.Y.) 516-563-8326



For Stage or Studio Use!
Clear-Sonic Panels
Accusonics Manufacturing
800-888-6360

Sam Barnard's
Super Gloss Drum Material

Why spend hard earned money on new drums when old drums can look like new? Save big by buying direct. We offer a superior line of drum covering material that comes in many colors & can even be used outdoors.

$69.99 & Up for 5 pc. sets w/step-by-step instructions. Also sold for ANY number of drums.

Shipping Time Short! Most orders shipped within 50 states (& even other countries) take only 3-7 days.

SPEAKER CABINET PARTS
We also sell speakers, horns, corners, grills, handles, carpet, etc.

DRUM HARDWARE
Professional heavy-duty double legged cymbal stands and drum mounts...$69.99

Ten years in business selling products to beginners, professionals, drum shops & the world! Call today for free samples & info.

We Ship C.O.D.
Dealer Inquiries Welcomed
(602) 279-4041

Satisfaction Guaranteed

Advertisers

Advertise in Drum Market and reach over a quarter million drummers worldwide for only $1.50 per word plus $4.50 for an address. The address charge does not include your name or company name. (Underline words to appear in **bold type** and add $.50 for each **bold** word.) Minimum charge for an ad: $10. All ads must be paid in full by the 15th of the month. (Ads or payments received after the deadline will be held for the next issue unless you specify otherwise.) If you also want your ad to run in subsequent issues, you may pay for those ads in advance. Please note that your ad will appear in print approximately ten weeks after the cutoff date. Publisher reserves the right to edit all classified ads. Words in all capital letters are prohibited. Mail ads and payments to: MD c/o Drum Market, 12 Old Bridge Road, Cedar Grove, NJ 07009.

For Sale

Gretsch Drums—parts, logo heads, badges, T-shirts, stickers, etc. Explorers, Kansas City, MO, CST (816) 361-1195.

Hit Drum custom nylon washers. $5 per dozen. Tel: (708) 585-0069.

Kenner Custom Drums, snares, full sets, all sizes. Route #1, Box 150, California, KY 41007. (606) 635-5218.

Free vintage photo catalog! Ludwig, Slingerland and more! Money-back guarantee. Visa/MC. **Vintage Drum Center**, 2243 Ivory Drive, Department 129, Libertyville, IA 52567-8533. **Call (515) 693-3611 or call toll free operator for 800 number.** Fax: (515) 693-3101. We buy-sell-trade.

Lowest prices on Tama, cymbals, hardware, percussion, and accessories! **Free catalog.** Factory Music, Dept. MD, 962 Washington St., Hanover, MA 02339. Tel: **(617) 829-0004**, fax: (617) 829-8950.

Hit Drum drum customizing. Band name, art work, logos on drumheads. Call for custom drum coverings. Tel: (708) 585-0069.

The Starving Musician can save you money on used sets, snares, singles, and hardware. New inventory weekly! Tel: (408) 554-9041, fax: (408) 554-9598, or write: 3427 El Camino Real, Santa Clara, CA 95051.

We take drums seriously! Lentine's Music, one of the Midwest's largest full line discount music outlets, stocks the **major** brands you want most at the prices you can afford! Call us for the best deal at (330) 434-3138 or (330) 741-1400 or (330) 691-2700 or write to: **Lentine's Music,** 844 N. Main St., Akron, OH 44310.

Pearl drums—Export model 8x8, 8x10, 12x14, 16x18, 16x22, pedals, stands, holders, parts, etc. Double lug design '88 version, 100's brand new. **Al Drew's Music**, 526-528 Front St., Woonsocket, RI 02895, (401) 769-3552, fax: (401) 766-4871.

Acousticon shells. Lifetime warranty, exceptional timbre, projection, and strength. Covered or raw, with precision bearing edges. Modular rack systems by Ryzer Rax. Lee Custom Drum, P.O. Box 206, Tuolumne, CA 95379. (209) 928-3078.

Sabian cymbal discounter. Low, low prices on Sabian AA/AAX and free delivery. **Free brochure.** Anderson Music, 517E North Railway St. S.E., Medicine Hat, Alberta, Canada, T1A 2Z9. (403) 526-5306.

Drums Etc.: Call (717) 394-DRUM for **free** catalog. We have Zildjian, Sabian, Tama, Pearl, Ludwig, LP, and much more at factory wholesale prices, shipped directly to your door with one fast phone call: **(717) 394-3786.**

Drum repair! Replacement parts, tools, finishing supplies, books, and drum shells for building and repairing drums. **Free catalog!** Stewart-MacDonald's Drum Makers Supply, P.O. Box 900 B, Athens, OH 45701. Tel: **(614) 592-3021 or call operator for toll free number. Fax: (614) 593-7922.**

Eames hand-crafted North American birch drum shells in Finetone, Naturaltone, and Mastertone series, finished or unfinished. For brochure contact: Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (617) 233-1404.

Rogers•Rogers—Drums, parts, accessories. Memriloc, Swivo•Matic, R-360, R-380. Lugs, rims, T-rods, cymbal stands, pedals, hi-hat stands, Rogers original logo heads, Add-on drums, Complete sets, Mini and dual tom holders, Dynasonic snares and frames, Rogers drumsticks, all sizes, Rogers stick caddys, stick trays, bass drum hoops, drum thrones. We bought all the Rogers inventory from Fender Musical Instruments. In stock 8-ply maple shells and coverings. Also, used Ludwig, Slingerland, Gretsch, Sonor drums, parts. Call for those hard to find parts and accessories. **Al Drew's Music**, 526-528 Front St., Woonsocket, RI 02895. Tel: (401) 769-3552, fax: (401) 766-4871.

Wright Hand Drum Co.—The best in clay hand drums, bongos, doumbeks, Umbange, Dream drums, custom drums. Made by hand—played by hand. Reasonably priced. Contact: Steve Wright, (800) 990-HAND, 15 Sycamore St., Hagerstown, MD 21740.

Midwest's most complete line of professional percussion services, including tube lugs, powdercoating, cymbal cleaning, and custom kits. Visa, MasterCard. Call for **free brochure. Midwest Custom Drum Repair,** tel: (815) 643-2514, Fax: (815) 643-2101.

Elvin played Gretsch and K's. So can you! Blair 'n Drums, *since 1987, specializes in both!* Also Ludwig, Leedy, etc. We buy, sell, trade. Layaways available. **Tel: (616) 364-0604 or call (800) 555-1212 for toll free number. Fax: (616) 363-2495.**

Zickos drum parts, add-on drums, and replacement shells! Explorers, tel: (816) 361-1195.

Best in the west! Rupp's Drums—Colorado's largest pro drum shop! Huge stock of new kits, mountains of used and vintage kits at killer prices! Heads, sticks, cymbals, hardware, and percussion ready to ship! Call (303) 756-5777. Also, Will Drum For Food T-shirts, $10.

Custom Drum Services by Bernie Stone. Custom finishes, drum re-covering, bearing edges, hardware fabrication, vintage restoration, and drum technical services. Tel: (219) 482-7818. 6403 Baytree Drive, Fort Wayne, Indiana 46825.

Rockin' Rita's Recycled Drums And Percussion! We carry a **huge selection** of used drums, cymbals, stands, and accessories, at **great prices**, by mail, for anyone who loves drums! Phone or fax us at (619) 596-4627 for our newest list. Write us at 9640 Mission Gorge Road, Suite B, #285, Santee, CA 92071. Visa/MC/Amex/Discover.

Clear shell replacement and ad-ons for Ludwig Vistalites and *all* colors and brands. Explorers, tel: (816) 361-1195.

Wholesale prices on all drums, hardware, cymbals, effects processors, drum machines, electronic sets, anything for the drummer. We will beat any deal! Bizarre Guitar, 2677 Oddie Blvd., Reno, Nevada 89512. Tel: (702) 331-1001.

Best prices anywhere! On Yamaha, LP, DW, Remo, Zildjian, accessories and much more. **Call Gattuso's** Music Center, Inc., 1300 Market Avenue North, Canton, Ohio 44714. Tel: **(216) 456-2806.** Call collect and ask for Mr. Kick.

Zogs—Nylon shoulder washers eliminate metal-to-metal contact between snare and tom drum rims and tension rods. Eliminate rattle and provide smoother tuning just by changing washers. J.W. Enterprises, 10004 Edge Cut Off Road, Hearne, TX 77859. Tel: (409) 589-2430.

Custom-made covers for all percussion instruments. (508) 234-4679.

Hand-crafted **slit drums** starting at $54. Send SASE: McDaniel, Dept. MD, 95 Cumberland Circle, Asheville, NC 28801.

Pork Pie Percussion—all drums made by an American. All repairs and refinishing done by the same American. Solid and brass snares now available in any size. Pork Pie, the professional's choice. 21917 Lopez Street, Woodland Hills, CA 91364. Tel: (818) 992-0783, fax: (818) 992-1358.

'95 **Ludwig** Super Classics, 24/8/10/12/14/16 silver sparkle, like new $1,450 w/RIMS! '90s Classics 26/14/16 white lacquer! $1150! Tel: (301) 261-2888.

Vibraphone—Musser 44. Like new, hardly used. $1,800 negotiable. (516) 423-4669.

KAT electronic percussion—call for information on new upgrades on the malletKAT, trapKAT and Turbo drumKAT. All sales and service done by Alternate Mode Inc. Tel: (413) 594-5190. Call now for blow-out pricing on selected items!

The Beat Book! Learn to read simple drum charts ranging from basic rock beats to triplets, shuffles and simple jazz patterns. A **must** for every beginning student. Send $9.95 + $2.00 (shipping & handling) to: Drumworks Publishing, PO Box 1652, Deer Park, TX 77536, tel: (800) 431-1388. Dealers welcome.

Exotic's limited machining, fabrication, custom work and repair. Contact Allen Sauner. Tel: (513) 278-4275, P.O. Box 5812, Dayton, OH 45405.

The Trigg! World's most versatile and economical trigger pad. Hand-held, table-mountable, and drumset-mountable with optional L-rod mount. Super sensitive. Can be played with fingers, hands, or sticks. $59.95 ($69.95 with mount) plus $3.00 shipping. Satisfaction guaranteed. **The CAJ Company** P.O. Box 279, Houghton Lake, MI 48629. Tel: (517) 366-9611. **Dealers wanted.**

Planet Music—huge discounts on Sonor, Evans, Zildjian, Axis, LP, Premier, Sabian, Aquarian, Gibraltar, ddrum, Paiste, Remo, Simmons. 1225 South Hurstbourne Ln., Louisville, KY 40222. Tel: (502) 423-0001. Visa, MC, Amex, Discover.

Put your band or yourself on the road. Send for your list of nationwide booking agencies. Mail $9.95 to: Sparks Int'l, P.O. Box 614, St. Clair, MO 63077.

Study Materials

Free catalog of educational, instructional, and entertainment videos, cassettes, and publications exclusively for drummers. All your favorites from one source! **World Drum Center**, Dept. M, P.O. Box 397, Pomona, CA 91769-0397.

Beyond The Standard Groove by Glenn Meyer, $12.95. "Practical applications... Stick Control for the drumset..." Modern Drummer. Famularo, Reed, Gratton endorsed. Free shipping/info. G.W.M. Publication Co., P.O. Box 1493, Palm Harbor, FL 34682.

Almost everything: Percussion music/compact discs at Drum Specialist, 1740 MacLean, Glenview, IL 60025. Tel: (847) 724-3937, fax: (847) 724-3880. Biggest U.S. selection. Visa/MasterCard.

Free! Drum Charts Catalog/Sample! Best ever! Hundreds available! Rock, metal, fusion! Pearl Jam, Silverchair, Green Day, Nirvana, Foo Fighters, Soundgarden, Smashing Pumpkins, more! Videos/books! Drum Charts International, P.O. Box 247-MD7, Nanuet, NY 10954-0247. Call/fax: (914) 6-CHARTS!

Free Percussion Express catalog. Hundreds of learning items listed. Books, audios, videos, and all of our famous learning packages. Percussion Express, P.O. Box 1731, Rockford, IL 61110. **Hotline** or fax: (815) 229-3131.

Practice To Groove—Comprehensive drumming program workbook, audio tapes, many styles. Beginner to intermediate. Awesome results. $24.95 plus S/H, overseas S/H $10.95. Amatucci Productions, 3410 Albee St., CA 95503. Tel: (707) 445-4626.

Drum books by Joel Rothman. Send for catalog to: J.R. Publications, 170 N.E. 33rd Street, Ft. Lauderdale, Florida 33334. Tel: (305) 563-1844.

The Rhythm Concept by Kelly Wallis, 378-page approach to contemporary drumming. Includes reading, stickings, coordination, accents, improvisation, and styles. Endorsed by Famularo, Nussbaum, Rosenblatt, Soph, Moio. Send $22.95 to Kelly Wallis, P.O. Box 2014, Salt Lake City, UT 84110-2014. Foreign orders add $10 airmail or allow 8 weeks surface mail.

Advanced Stick Aerobics. "Good medicine for any drummer," **MD magazine**. Challenging stick control and drumset linear patterns. Send $15 for book & cassette to: Ken Cox Publishing, P.O. Box 954, Agoura Hills, CA 91301. Tel: (800) 520-8888

Drum transcriptions, instructional and educational books, videos and CDs covering any aspect of drums/percussion you're interested in. Everything is always 10-15% off the cover price, and there are over 500 titles to choose from. Send for **free** listing ($2 outside U.S.). Forever Drumming, 6928 Calhoun Ave., Van Nuys, CA 91405.

Contemporary African Drumset Styles, book one: **Soukous** and book two: **Bikutsi 6/8**...$14.95 each. Books contain: funky stickings, ostinatos, fills, and more! Cassettes available, $9.95 each. Add S&H (U.S. $1.50 per item). Send check or money order payable to **Chris Miller**: P.O. Box 838, Carmel Valley, CA. 93924, USA.

Moving Around The Five-Piece Drum Set—books with cassette tapes—2 Bar Drum Breaks, $16, Exercises, $14.50. Send check or money order plus $2 s&h to: Bill Moreland, 2243 Brighton, Kansas City, Missouri 64127.

20 Popular Rudiments cassette package with booklets. Send $15 to: SLW, 30137 Ave., Tranquila, R.P.V., CA 90275.

Beginners! Get **Foundations** by Tom Van Schaik. A complete beginning drumset text! $11 + $2 S&H. 207 University Ave., Waxahachie, TX 75165.

Chops Busters—The only modern drum book for technique. "Great for strong technique development...a must for anyone serious about playing drums"—Dom Famularo. "All the material that is needed for performance. Clear, concise, and to the point. I recommend it highly"—Louie Bellson. See our Website at http://www.musicdata.com/chopsbusters or send $12.50 ($15 outside USA to: Barrel Of Monkeys Publishing, 1573B Cross Way, San Jose, CA 95125.

52 Weeks Of Rock Drumming: 129 assignments grouped into graduated weekly lessons that explore notation, chop-building, and independence. $14.95+$2 S&H: Home Study Publications, P.O. Box 50692, Kalamazoo, MI 49005. E-mail: bradmf@aol.com.

Drum Tuning—A Comprehensive Guide To Tuning Drums—by Larry Nolly. Endorsed by Mitch Mitchell, Carmine Appice, Hal Blaine, Ed Soph, Kenny Aronoff, and many others. Send $12.95 to **Drumstix Publishing**, P.O. Box 9216, Wilmington, DE 19809-9216. Foreign add $4—U.S. funds only.

Instruction

Drummers: Learn all styles of drumming on all the percussion instruments, including drumset and mallets. **John Bock Percussion Studio**, (914) 592-9593.

NYC Drummers: Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **the professional way**. Manhattan and Staten Island studio locations. (718) 351-4031.

Vintage Showcase

For Sale

Free Photo Catalog! Huge selection—Vintage Ludwig Black Beauties, Slingerland Radio Kings, Gretsch, K Zildjians, and more! Money-back guarantee. Layaway available! Visa/MC. Vintage Drum Center, 2243 Ivory Drive, Dept. AA, Libertyville, IA 52567-8533. **Tel: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101.** We buy-sell-trade.

Vintage Drums: Radio King, Leedy, Gretsch, Ludwig, etc. Also parts. Buy, sell, and trade. Frank Weems, 1954 Hamilton Ln., Grants Pass, OR 97527. (541) 474-2667.

Save on American Vintage Drums! **20 - 30% off** some **"other guy's"** prices! **Blair 'N Drums** specializes in '50s-'60s Gretsch drums and K Zildjian cymbals. Also Ludwig, Leedy, etc! Business SASE required for free list (required). 3148 Plainfield Ave., NE, Suite 250, Grand Rapids, MI 49505. Tel: **(616) 364-0604 or call (800) 555-1212 for toll free number** only to buy, sell, trade! **Fax: (616) 363-2495.**

The original **A Drummer's Tradition** is back! We are committed to giving you better service than ever! We offer the best in vintage Ludwig, Gretsch, Slingerland, Rogers, and more. Send an S.A.S.E., call, or fax for a free list. P.O. Box 54, Woodacre, CA 94973. Tel: (415) 488-9281. Fax: (415) 334-3018.

Vintage Drums 1920s-1970s Ludwig—Gretsch—Slingerland—Leedy—Camco—Rogers—repair parts—new and used—buy—sell—trade—over 300 sets in stock. Al Drew's Music, 526 Front St., Woonsocket, RI 02895, tel: (401) 769-3552, fax: (401) 766-4871.

Vintage Drums and complete restorations, new strainers adapted, corrected snare beds and bearing edges, repainting, refinishing, plating, and machine work. **Custom work by Tommy Winkler**—maple shells, covering, powder-coating hardware. One drum or complete set, 25 years experience. **Retail**—all brands, low prices. Call Pro Percussion, Inc. (of Nashville), 500 Lafayette Street, Nashville, TN 37203. (615) 244-DRUM or call operator for toll free number.

Vintage drums are Old Timers! Old Timers: **Drum detective headquarters!** Send your clues and free list request to: Old Timers, 6977 Rosemary Lane, Cincinnati, OH 45236. Fax: (513) 791-7629.

Bobby Chiasson's **Jollity Drum Farm** vintage mail-order list includes **Rogers Swiv-O-Matic**. Coach Road, Box 2324, RR#2, Argyle, NY 12809. Tel: (518) 638-8559.

Amanda's Texas Underground "America's #1 used & vintage drumshop!" Over 200 vintage sets, snares, singles. Partial listing: '60s **Ludwig** 22/12/13/16, oyster blue pearl! '60s **Ludwig**/ 18/12/14, burgundy sparkle! '70s Ludwig 9pc w/26" bass, green Vistalites! '40s **Radio King** 7 1/4x14! '60s **Camco**. 2much 2list. Call! 50 used cymbals! **Why consign? We are always buying!** We ship worldwide! V/MC/Amex, layaway! Tel: **(301) 261-ATU8 (2888), fax: (410) 280-DRUM (3786).**

Wanted

Vintage Drum Center—one of the world's largest dealers. Immediate cash for Ludwig, Slingerland, Leedy, Gretsch, K Zildjians, and more—singles, sets, and entire collections! **Vintage Drum Center.** Call: (515) 693-3611 or **call toll free operator for 800 number.** Fax: (515) 693-3101.

Gretsch & '60s Ludwig sets wanted. Trade for new or used equipment. Explorers, tel: (816) 361-1195.

Wanted! '60s Gretsch, Ludwig, Rogers snares/sets in 18/12/14, 20/12/14; 22/13/16. Also '50s Gretsch (set/singles), K Zildjian cymbals (Istanbul/Canada). Tel: (410) 269-4288.

Vintage Drums, especially Gretsch, Ludwig, Leedy, Catalogs, K Zildjians, etc. **Blair 'N Drums, Tel: (616) 364-0604, or call (800) 555-1212 for toll free number, or fax: (616) 363-2495.**

London, England: Study drums with Joel Rothman. Tel: 0171-431-0873.

In Seattle: Jon Belcher—clinician (Ludwig drum company), author ("Drumset Workouts," and MD articles), performer (NDA Legends Tribute) accepting students: (206) 828-2659. E-mail: http://pages.prodigy.com/drumsetworkouts/.

NYC—Tabla. Study Indian classical drumming with performer/teacher Misha Masud. Special training for musicians of jazz, East/West fusion interested in Indian rhythm. Tel: (212) 724-7223.

John Xepoleas is accepting serious students. Study with the author of Lessons With The Greats and Studies For The Contemporary Drummer. Develop all of the skills needed for today's drumming. In the S.F. Bay Area call (510) 947-2066.

In **L.A.: Rick Steel**—author, clinician, host/producer of **DrumSt6.** Accepting students. Tel: (310) 392-7499.

Is a band a group of musicians and a drummer? No! Learn how drummers keep time and influence the way melodies are played in new **2 hour video**: Melody, Harmony And Rhythm Through Time. US $19.95 postpaid. Bernie Koening, 144 High Street, London, Ontario, Canada, N6C 4K4.

Jazz Drummers. Books keep you stuck in patterns unrelated to spontaneous, creative drumming. By using arm/leg weight, gravity exercises, and perfecting the stroke, you will achieve your goals a lot faster than by using conventional methods. For enlightening information send postage ($1 U.S., $3 foreign): Don Freidman Drum Studio, P.O. Box 41386, Cleveland, OH 44141-0386.

Art of Tabla playing by recording artist Polash Gomes. Individual classes/performances. Please call (718) 672-3211.

Philadelphia: drumset, congas, timbales, etc. All styles, all levels. Great references. David Klausner, (215) 457-3747.

Wanted

Vintage Drums—Immediate cash for Ludwig, Slingerland, Gretsch, K Zildjians and more—singles, sets, collections! **Tel: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101.**

Any Gretsch, Ludwig, Leedy, K Zildjians, etc. Cash or trade. Blair 'N Drums: (616) 364-0604 or call (800) 555-1212 for toll free number. Fax (616) 363-2495.

Drummers & percussionists needed for new catalog mailing. Danny Gottleib wants you to receive his new mail-order catalog of drums, percussion, accessories, videos, tapes, CDs, and more! Conundrum, 23 Waverly Place, Ste. 6S, New York, NY 10003. Tel: (212) 254-1133, fax: (212) 598-4064, e-mail: conundrum@aol.

Female drummers needed for free newsletter about female drummers and percussionists world wide. **Female Drummer**: PO Box 361, Sweet Home, OR 97386.

George Way wooden practice pad. I am searching for this item. Please call: (405) 842-3663, ask for Gary. Call collect.

Sculptor/animated geometric computer programmer **needs free** percussion cassette **solos** for background sound. Famous drummers and others. **Good is good,** Leroy Lamis, 332 White Oak Ln., Terre Haute, IN 47804.

Wanted: Tama Royal Star, red satin finish toms. 10x10 and 12x12 circa 1984. Call (805) 922-4213: or write A. McDougall, 636 Vista Cr., Santa Maria, CA 93454.

Tama Drums: Superstar: 8", 10", 15" tom-toms (double headed) in super mahogany stain finish. Granstar: 15" tom-tom in gun metallic gray finish. Also: any Superstar or Granstar custom drumsets with 24", 11", 12", 13", 15", 18" drums (any finish). Also: any Tama wood snare drums in any size/finish. All drums must be in very good or better condition. **Top $$$ paid. Tel: (516) 888-9312/(718) 983-1560.**

Wanted! '70s Ludwig set w/26" bass, also any size Vistalites, stainless-steel, psychedelic-red, mod-orange, citrus-mod sets/snares. Tel: (410) 269-4288.

Miscellaneous

Musicians National Referral: Professional musicians seeking bands—bands seeking professional musicians. Bands register free. Call now for information, (800) 366-4447.

Professional Musicians Referral—Musicians/bands: connect with the **right** group or player. Call PMR—America's original national referral! Tel: (612) 825-6848.

Big discounts, fast service, free discount catalog, **Waddell's Drum Center**, 1104 S. Leechburg Hill, Leechburg, PA 15656, (412) 845-3786.

Cruise Gigs Worldwide! Guaranteed referral system. For complete list of current contractors, send $17 (US) to: Tara Music, Box 58140 DM, Cincinnati, OH 45258.

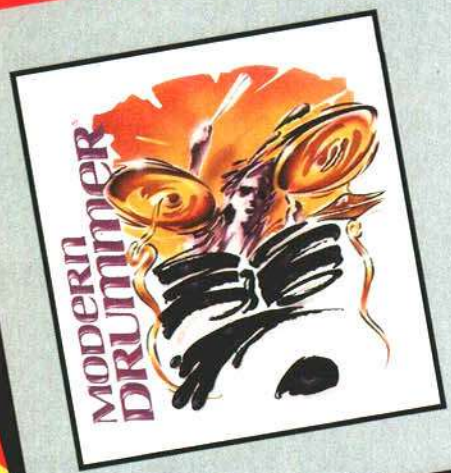
ADVERTISERS INDEX

ADVERTISER	PAGE NUMBER
ATA	113
Applied Microphone Technology (AMT)	149
Aquarian	91,130
Atlanta Drums & Percussion	147
Atlanta Institute of Music (AIM)	58
Atlanta Pro Percussion	89
Ayotte Drums Only Inc.	68,69
Brady Drums	57
Cannon Percussion	47,49,51,107
Clear-Sonic Panels/Accusonics	155
Creative Drummer Magazine	149
Cry of the Drummer/WorldRock Pub.	104
ddrum/Armadillo Enterprises	24,84
Disc Makers	147
Discount Distributors	155
Drum Center of Lexington	147
The Drum Pad	149
Drum Tech	59
Drum Workshop	9,11,82/83,115
Drummers Collective	145
Drums & Co.	104
Drums in the Wind	152
Drums On Sale	149
Drumtech	143
Evans Products	1
Fat Cat/Big Bang Dist.	38
Fibes Drum Co.	38
Vic Firth, Inc.	56,102
Fork's Drum Closet	149
Gibraltar	54
Gretsch	90
Grover Pro Percussion	10
Hardcase	108
H.E.A.R.	123
HQ Percussion Products	94
Humes & Berg	46
Husher International, Ltd.	149
Interstate Musician Supply	108
Joe Morello	147
L.T. Lug Lock, Inc.	72
LT Sound	147
Lang Percussion	71
Latin Percussion	52
Legend Drums	66/67
Ludwig	Inside Front Cover
Mainline Inc.	24
MD Back Issues	131
MD Classic Casuals	76/77
MD Great American Drums	151
MD Library	96/97
MD Subscription	105,119
Meinl Cymbals/Percussion	7,70
Music Interactive	153
Musicians Institute	87
Not So Modern Drummer (NSMD)	141
P.J.L. Percussion	93
Paiste	47,49,51,53,55,57
The Players School of Music	90
Pearl Corp.	16/17,74/75,95,Inside Back Cover
Peavey Drums	73
Precision Drum Co.	147
Premier	5,103
Pro*Mark	58,106,126,133
Pro Percussion	147
PureCussion	118
Regal Tip	8
Remo	19
Rhythm Tech	141
Royce Pro-cussion	152
Sabian	31,32/33,104
Sam Ash	144
Sonor	26/27
Super Gloss/Sam Barnard	155
Tama	20/21,23,72,136/137
Tao's Pro Musicians Supply/Meinl	147
Thoroughbred Music	130
Toca	85
UDU Drums	104
UFIP Cymbals	25
Vater Percussion	50,147
Vintage Drum Center	106
Visu-Lite/EPS	102
West L.A. Music	126
Wood Stock Drum Co.	140
XL Specialty Percussion	94
Yamaha	48,86
Zildjian	10,12/13,39,71,89,Outside Back Cover

DRUM ROLL PLEASE...

ANNOUNCING THE Modern Drummer Credit Card.

Now you can truly be a member of the Modern Drummer team with our no-annual-fee MasterCard®.



Look for further details in Modern Drummer magazine.

MasterCard is a federally registered service mark of MasterCard International Inc., used pursuant to license.

Drumkit Of The Month

"In southwest Florida a drummer has to play many styles of music to stay working," says Steven Gomes of Fort Meyers. "I have two large drumkits for club work, but my 'quicky kit' is perfect for country club or gambling ship gigs that require extra-fast setups and breakdowns."

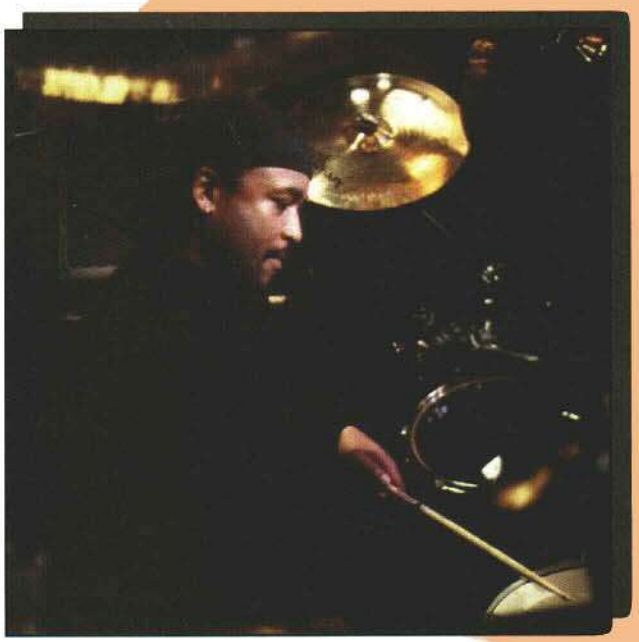
The kit consists of a 6 1/2x14 snare, 8" and 13" toms, and a converted 18" floor tom as the bass drum (all Yamaha *Recording Custom* series). Sabian cymbals, a Rhythm Tech tambourine, Remo *Spoxe,* and a vintage Leedy temple block complete the setup. Says Steven, "It gets its share of work, and it sounds great!"

PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.

Next Month

CARTER BEAUFORD
OF THE DAVE MATTHEWS BAND



Ebet Roberts

JIM SONEFELD
OF HOOTIE & THE BLOWFISH

ERIC GRAVATT

SPACEHOG'S
JONNY CRAGG

MD DRUM FESTIVAL '96 REPORT

• INTRODUCING PEARL'S NEW SIGNATURE SERIES SNARE DRUMS •

DENNIS CHAMBERS • CHAD SMITH • JOHN ROBINSON • OMAR HAKIM

Chad Smith's Signature Series Snare Drum

- 5"x14" Black Nickel Plated Steel Shell
- Extremely Sensitive Yet Rock Solid Sound
- Gladstone Style Vertical Pull Strainer
- Ultra Smooth Frequency Response
- Very Wide Tuning Range
- Bright Articulate Tone With Great Body

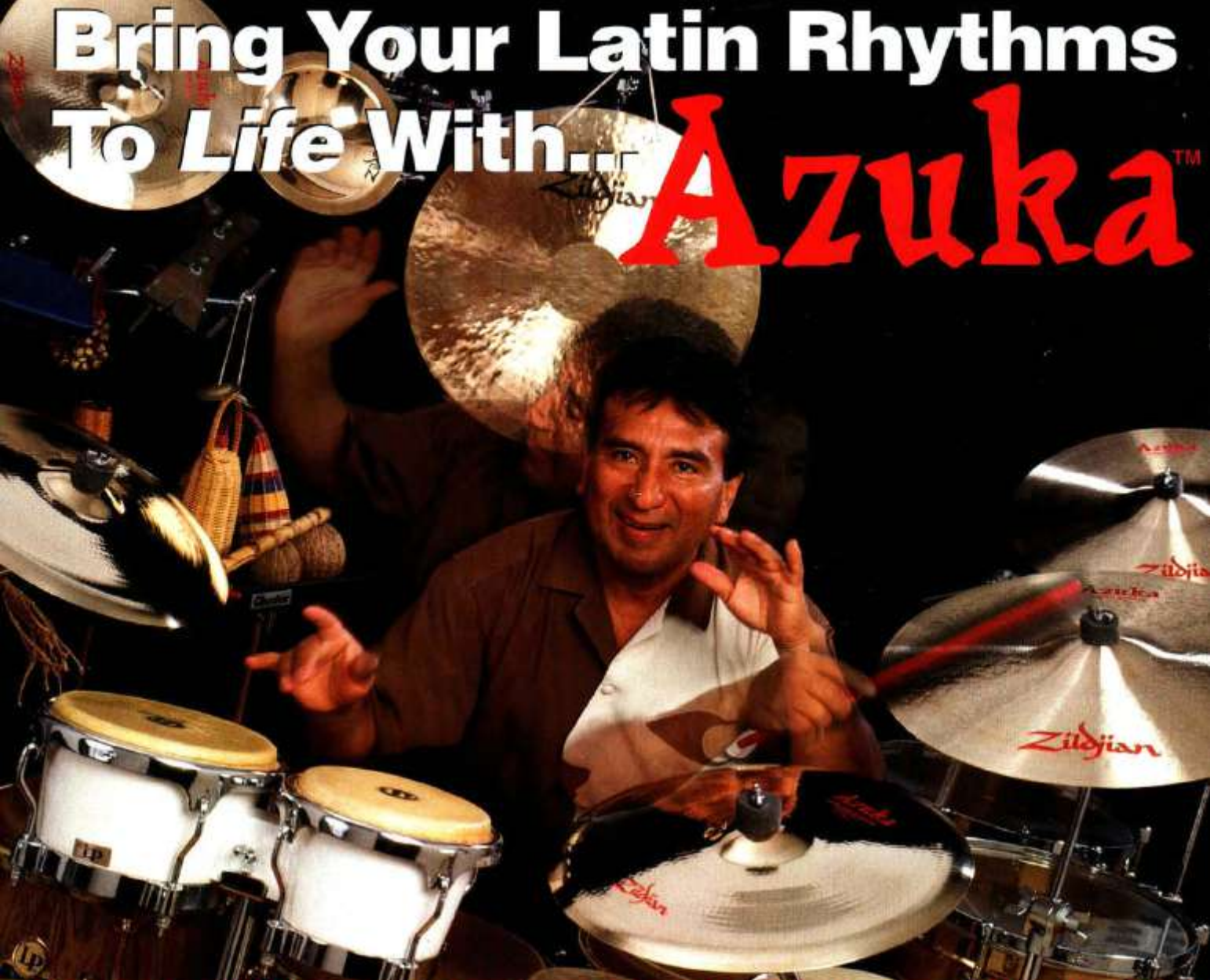
Pearl

Omar Hakim's Signature Series Snare Drum

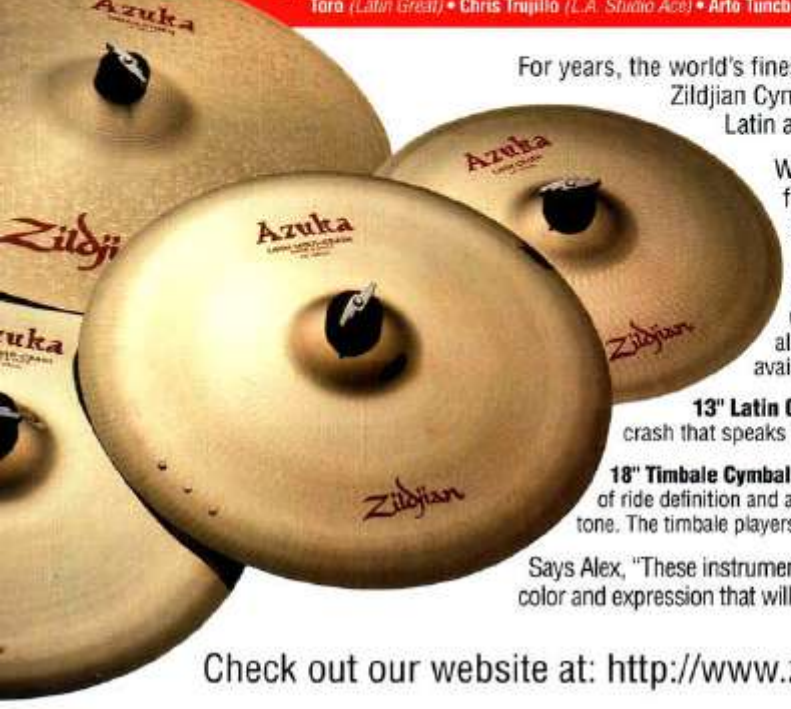
- New 5"x13" Power Piccolo Size
- Naturally Finished Six Ply 100% Mahogany Shell
- Available With 24k Gold or Chrome Hardware
- Powerful, Warm and Slightly Darker Tone
- Great Attack and Full Bodied Projection
- Gladstone Style Vertical Pull Strainer

• INTRODUCING PEARL'S NEW SIGNATURE SERIES SNARE DRUMS •

Bring Your Latin Rhythms To Life With... Azuka™



Airto *(Fourth World)* • **Manolo Badrena** *(Eyewitness)* • **Julio Barreto** *(Gonzalo Rubalcaba)* • **Cyro Batista** *(Paul Simon)* • **Ignacio Berroa** *(Latin Great)* • **Edwin Bonilla** *(Gloria Estefan)* • **Mi**
Cinelu *(Latin Great)* • **Luis Conte** *(Latin Great)* • **Daduka DaFonseca** *(Herbie Mann)* • **Lalo Davila** *(Latin Great)* • **Sa Davis** *(Berklee School)* • **Debra Dobkin** *(Bonnie Raitt)* • **Julio Figuer**
(Enrique Iglesias) • **Sammy Figueroa** *(N.Y. Studio Ace)* • **Trilok Gurtu** *(World Percussion Virtuoso)* • **Sue Hadjopoulos** *(Joe Jackson)* • **Horacio Hernandez** *(Michel Camilo)*
Giovanni Hidalgo *(Conga Virtuoso)* • **Victor Loyo** *(Luis Miguel)* • **Victor Mendoza** *(Berklee School)* • **Ron Powell** *(Kenny G)* • **Alejo Poveda** *(Latin Great)* • **Ma**
Quinones *(Allman Bros)* • **Vicki Randle** *(Jay Leno)* • **Michito Sanchez** *(L.A. Studio Ace)* • **Terry Santiel** *(Janet Jackson)* • **Robertinho Silva** *(Milton Nascimento)* • **Efra**
Toro *(Latin Great)* • **Chris Trujillo** *(L.A. Studio Ace)* • **Arto Tuncboyaciyan** *(Zawinul Syndicate)* • **Ed Uribe** *(Ray Barreto)* • **Mark Walker** *(Carribean Jazz Project)*



For years, the world's finest Latin percussionists have preferred the unique sound and feel of Zildjian Cymbals. Now Zildjian has created a new range of sounds especially for Latin and Afro-Cuban Music.... AZUKA.

Working with legendary virtuoso ALEX ACUNA, Zildjian has not only perfected cymbals for traditional Latin playing, but created brand new sound colors for the percussionist's palate.

15" Latin Multi-Crash for Hand & Stick: The first cymbal of its kind, designed to be played with the hand, opens up a whole new world of cymbal sounds for Conga players. Its unique down turned edge and special shape and weight allows for a full dynamic crash sound when played with the hand or stick. Also available with three rivets for a trashier sound and sizzle effects.

13" Latin Crash: Paper thin weight and fine lathing creates a bright, crisp and explosive crash that speaks fast for special accents and effects.

18" Timbale Cymbal: A colorful crash, the right amount of ride definition and a cutting bell with a rich musical tone. The timbale players cymbal perfected!

Says Alex, "These instruments possess a unique quality in color and expression that will bring your Latin rhythms to life."

Zildjian®

The only serious choice.

Check out our website at: http://www.zildjian.com